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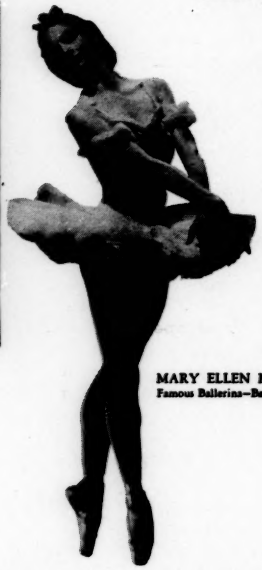

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news of Dance and Dancers . . . .

N. Y. C. Ballet . . .

The **New York City Ballet** arrived back from Germany, the last leg of its five-month tour, on the morning of Sept. 11th, tired but gratified at its successes throughout Europe. We quote Time Magazine, "Wrote Critic Erwin Kroll in Der Tag; 'What an art, what a harmony of movement, what a cultural achievement!' A lot of Berliners thought the tour was better cultural propaganda than a year of broadcasts."

The Berlin appearance was part of an International Arts Festival being held there during the month of September, which included performances by Sadler's Wells (Sept. 29), Ram Gopal, and the Berlin State Opera Ballet.

Diana Adams flew to London to be filmed in Gene Kelly's "Invitation to the Dance" . . . **Vida Brown** went on for several weeks to clean up "Symphony in C" with the Danish Royal Ballet, which Balanchine had briefly rehearsed with them earlier; **Ruth Sobotka** returned to Spain for a visit but most of the company planned to rest and take short vacations. **Maria Tallchief** got married on September 15th (see page 2) and **Nora Kaye** started rehearsals in the Bette Davis musical, "Two's Company." Outside of Miss Kaye, who will appear with the company only on Sundays, the company should be intact as it last appeared here. At press time contracts had not yet been signed for the coming season but it had been announced that there will be a fall season at City Center starting on Election Night, November 4th. Rehearsals start early October.

George Balanchine who begins intensive work with the Metropolitan Opera Co. in January in order to direct Igor Stravinsky's opera "The Rake's Progress" (he will therefore not be available for the ballet's spring season) will probably do one or two new works for the November season. These are not yet determined, but the musical possibilities include a work by Samuel Barber, Mendelssohn's "Scotch Symphony" and "Metamorphosis" by Hindemith.

•

Ballet Russe de Monte Carlo . . .

The Ballet Russe, in town since August 23rd, left on September 14th for a short tour in South America which promises to be a long one before all engagements are settled. **Nina Novak, Leon Danielian** and **Oleg Tupine** are the leading dancers, **Vladimir Doukodovsky** has been rehearsing the company, appearing to take the place of ex-ballet-master **Frederic Franklin,** although the latter did rehearse the company in "Capriccio Espagnol".

Sadler's Wells Ballet To Return . . .

On September 4th the Royal Opera House, Covent Garden, London, England, announced that the **Sadler's Wells Ballet** (not to be confused with the Sadler's Wells Theatre Ballet which was here last year), has signed with Impresario Sol Hurok to appear in the U.S. in 1953. The company, with **Margot Fonteyn** as its prima ballerina, will open at the Metropolitan Opera House for a fall season, to be followed by a four month coast to coast tour. Sadler's Wells Ballet appeared here in 1949 and 1950.

The tour involves the full Covent Garden company, the necessary English staff, plus stage crew and orchestra to be recruited here, about 150 people in all.

Repertoire, complete with costumes and scenery, includes the new **Frederick Ashton** production of "Sylvia", "The Sleeping Beauty", "Giselle" and a newly mounted "Swan Lake" as well as modern works. "Sylvia" is expected to be the opening night ballet in New York next September.

•

"Sylvia" . . .

From **Mary Clarke,** our English correspondent, comes this report on Ashton's latest ballet.

"At its first performance in London on September 3rd "Sylvia" received a tremendous ovation, the applause lasting some 18 minutes and through 30 curtain calls. The ballet is a sumptuous production, at least as spectacular as "The Sleeping Beauty", and contains a great ballerina role created by Fonteyn and later to be danced by Elvin and Grey. It has a distinct atmosphere of the 1870's ("Sylvia" was first produced at the Paris Opera in 1876 with choreography by Louis Merante) but is softened with taste and affection into a charming pastiche rather than a complete evocation of the period.

Ashton's choreography is lyric and lovely, rising to considerable heights in the soli for Fonteyn and Somes and especially in the last act pas de deux. It does not achieve the spectacular grand manner of Petipa but probably the lyricism of Ashton is better suited to the languors of Delibes music.

Fonteyn's performance on opening night shared honours with Ashton's choreography; she carries the ballet on her slim shoulders with disarming ease, disguising the fact that much of the dancing is amazingly difficult. Somes, dancing remarkably well partners sympathetically and John Hart as the dastardly Orion, Alexander Grant as a helpful Cupid and Julia Farron, a statuesque Diana, are all admirable. The settings by Robin and Christopher Ironside are wholly delightful and many of the costumes are superb. The ballet is virtually accepted as a new "classic" already. One must not ignore the dangers, however, of any future reliance on revivals of 19th century showpieces: a single example is enchanting; a series would be disastrous".

•

Dancers of Bali . . .

The Dancers of Bali and Gamelan Orchestra opened on Sept. 16 (too late for review in this issue) at the Fulton Theatre, where they will appear until October 21. After that a country-wide tour will take them to about twenty-five cities.

Before their arrival here they were at the Winter Garden Theatre in London for 2 weeks, where they reaped financial as well as artistic success. A letter to us from England says "I do hope New York likes the Dancers of Bali; so lush and lotus-eating and unashamedly beautiful."

The company of 41, now comfortably ensconced in a New York hotel, are pleased to be working on a flat stage after coping with a rake in England, and to be settled where their living quarters include kitchens,—so that they can prepare for themselves the foods and spices they enjoy. **John Coast,** British balletomane who planned and arranged the Indonesian-sponsored tour, and his Javanese wife are the escorts, managers and interpreters for the group. Mr. Coast reports that New York is a bit of a surprise to his colleagues, but that with the same great simplicity that makes these Balinese country people take professional performances easily in their stride, they are, at least for the moment, pleased and at home in their new environment.

Here is the story of how **Columbia Concerts,** and not S. Hurok got to manage the Dancers of Bali: As soon as he knew he would have a company to export, John Coast wrote to several American musical agencies. The airmail response of Mr. Frederick Schang of Columbia Concerts was positive and prompt. Arrangements were satisfactory. The company was signed with Columbia Concerts. Many weeks later a letter came from Mr. Hurok. It also said that he would be very interested in bringing the company over. Investigation disclosed that although the reply had been sent promptly, a secretary had posted it with a regular instead of an airmail stamp, and the letter had therefore gone by boat, train, and probably donkey pack. Poor secretary!

En Route . . .

Alicia Markova, returning from an extremely successful series of performances in Buenos Aires (she has been asked to return whenever she can), had a difficult time on the plane when her sister and companion, **Doris Barry,** developed severe pains and had to be rushed from the plane to a hospital for a successful emergency appendectomy on the morning of September 12th. . . . Miss Markova makes her first appearance as guest artist in the Ballet Theatre's Met season on September 26th.

•

Ear To The Ground . . .

Daniel Nagrin, dancer and choreographer (and also the husband of **Tamiris**) is currently in the Fiji Islands where, with the help of two native experts he is choreographing special sequences for the forthcoming Warner Bros. film, "His Majesty O'Keefe" . . . **Charles Chaplin's** "Limelight" (to be reviewed in the November issue) will be released mid-October. It includes dancing by **Melissa Hayden** and **Andre Eglevsky** as well as the masterly clowning of the one—and only Chaplin . . . **Iris Merrick,** choreographer of Children's Dance Theatre, which NBC piloted on WNBT on June 21st, has been asked to draw up a production budget for future shows . . . looks very promising.

•

The Grand Concert . . .

There is no doubt that the Russians are incomparable theatre people. Since August 30th a two-hour long Russian film in color called **"The Grand Concert"** has been playing at the Stanley Theatre. In it a generous cross-section of singers, dancers and musicians leave an unforgettable impression of vigor, warmth and craftsmanship.

The film itself is clumsy and has an awkward story about members of a collective farm who attend the Bolshoi Theatre in Moscow and then are visited by the artists. There are other themes but it doesn't matter. What counts are the glorious voices in an arranged version of "Prince Igor" that has a fabulously impressive mise en scene, delightful musical excerpts and about 25 minutes of the most sustained view we have yet seen of the ballet in Russia. **Olga Lepeshinskaya** is not very impressive in a loose, non-Fokine version of the Polovetsian dances from "Prince Igor" although she appears more importantly in the 4th act adagio of "Swan Lake" with **Vladimir Preobrajensky. Maya Plissetskaya,** younger and lither, dances exquisitely in the 2d act adagio with **Yury Kondratov,** her beautiful arms and hands accenting the sensitive musicality she seems to share with all her colleagues.

The longest of the excerpts is from "Romeo and Juliet", music by Prokofieff where the famed **Galina Ulanova** is seen long enough to reveal the high-held torso and the superbly strong yet feminine style which the Russian school produces. She is lyric, serene, and sustained by a tender air of restraint. The ballroom and duelling scene of the Montagues and Capulets in conflicts are violent, elaborate and dramatically also very convincing.

•

Buttrio Square . . .

Eugene Loring, in town for the first time in six years, is choreographing "Buttrio Square," which opens at the Century Theatre on October 22nd. There will be two big ballets in the musical,—one based on the idea and superstitions behind the idea of a tarantella (Buttrio Square is in Italy) and the second is an unusual love sequence.

"The 5000 Finger of Dr. T", film fantasy in color for which Mr. Loring did the choreography, will be shown about Christmas time.

•

Two's Company . . .

Maria Karnilova, one of the ballerinas of the Metropolitan's ballet has resigned to join the Bette Davis show, "Two's Company", due on Broadway in December. **Jerome Robbins** is the choreographer and **Nora Kaye** the star dancer. Miss Kaye will be continuing in the N.Y.C. Ballet company, but only for Sunday performances.

•

"My Darlin' Aida"

Hanya Holm is choreographing "My Darlin' Aida", musical scheduled for the Winter Garden on October 27th. There are 20 dancers in the cast, no soloists, well-known ballet conductor **Franz Allers** is on the podium . . . Before the show goes into performance Mr. Allers, at the special request of ballerina **Alicia Markova,** will conduct for several of her performances with Ballet Theatre at the Metropolitan Opera House.

•

Annual Dance Auditions . . .

The YM-YWHA at Lexington Ave. and 92 St. will hold auditions on Oct. 5th from 8 to 11 p.m. Those selected will be presented at an audition-winners recital later in the year. Those wishing to participate in the auditions must write in advance to **Dr. Kolodney** at the Y.

•

N.Y.C. Opera Ballet . . .

John Butler, dancer and choreographer, responsible for the dancing in Gian-Carlo Mennotti's "The Consul" and "Amahl and the Night Visitors" among many theatre and TV activities, has been added to the staff of the N.Y.C.'s Opera Co. as choreographer for 7 operas to be performed this fall. The season, which is Sept. 18-Nov. 1, includes dances in "Carmen", "Aida", "Faust", "Don Giovanni", "Wozzeck", "The Consul", "Amahl and the Night Visitors" and an opera by **Bela Bartok** never performed here previously, "Bluebeard's Castle".

The latter, to be premiered on October 2nd, has only 2 singers, **Ann Ayars** and **James Peters.** The original libretto calls for the two singers to have a 45 minute singing discussion of the vagaries of Bluebeard's marital status with his fourth wife, Judith, to the difficult but beautiful music of Bartok. Mr. Butler has taken the skeletons out of Bluebeard's closets and choreographed roles for **Mary Hinkson** as the dancing Judith, **Glen Tetley, Mary Anthony** and other members of the company. Set by **Rouben Ter-Arutunian,** costumes by **Karinska.**

Charles Weidman remains with the company as choreographer also, working with his dances in "La Traviata" and "Love for Three Oranges".

Lincoln Kirstein, director of the N.Y.C. Ballet, has also become a member of the Board of Directors of the N.Y.City Center, which means he will have a hand in the ambitious opera projects.

•

Personal Notes . . .

Maria Tallchief, whose 2-year marriage to George Balanchine was recently annulled, married Elmourza Natiroff, airplane pilot on Sept. 15 at Blue Mountain Lake in upper N. Y. State, where Mr. Natiroff's family resides . . . On October 11th Associate Editor **Francis Mason** takes **Patricia Michaels** as his bride. She is a researcher in the North European section of the Voice of America . . . **Moira (Shearer) Kennedy** has named her first child Ailsa Margaret,

(*continued on page 59*)

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ELIZABETH TAYLOR

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Controversially

pro . . .

Your August and September articles by Carolyn Parks are most timely. I agree with her completely regarding the proper time for toe shoes. In my school I try to explain the great harm done by pushing a child too much. Unless mother and child are willing to abide by the rules I do not accept the child as a pupil. . .

I feel the greatest and most lucrative era for dancers is ahead of us and that it is the duty of teachers to be most cautious so that ballet may take its rightful place in America as a great art.

DORIS MCCLELLAN
McClellan School of Ballet
Greenville, South Carolina

some more pro . . .

I would like to congratulate you on the articles called "Toe Shoes . . . When". I certainly wish every mother could read them.

Miss Parks has expressed my views and rules in every way . . . I never start my pupils on toe before the age of 10 or 11, and then only after several years of basic training. As a result my pupils have no trouble when they get on "pointe". . .

Let's have more like these articles . . .

MIRIAM C. PHILLIPS
Joy Studio of Dancing
Minneapolis, Minnesota

and more . . .

". . . Would it be possible for me to get reprints of "Toe Shoes . . . When?" It is a splendid article. If I post one on the bulletin board I can save myself a lot of questions by anxious mothers . . ."

Emmamae Horn Dance Studio
Houston, Texas

con . . .

. . . You ask for reactions to "Toe Shoes . . . When?" If you had not we would have written to you anyway.

Under Rule No. 1 the author talks about completed courses in grades I, II and III (before permitting a pupil to use toe shoes)

speaking

. . . in 999 out of 1000 dance schools this system is not practiced for the simple reason that it is an antique idea, not practical from the psychological standpoint of holding the student or for good sound educational programs in dance, due to the fact that you cannot set them back if they do not measure up to some grade. It sounds like the lady is favoring an antique, outmoded system called "Cecchetti" which this Association is definitely opposed to from the way it is being foisted upon the public in two small spots in America.

In capital letters she states "She must be at least eleven years old" before she gets her first pair of toe shoes. That's about the silliest statement that could possibly be made, from every angle. From the physical standpoint it is silly and no intelligent doctor would subscribe to the fact that the child's physical condition could be altered or hurt at an early age. The only ballet teachers who would subscribe to an idea such as that are antiques and starving to death in the profession, and no educator truly great could possibly subscribe to it from the psychological standpoint of good learning or of holding the interest of the pupil.

One sound, psychological fact is known to anyone in the profession of teaching — that 90% of all the dance pupils and money in the dance schools, excluding Ballroom of course — are between the ages of 3 and 10 years of age, and by 11 and 12 years of age there only remain about 5% of the pupils who started to take dance. One of the reasons this has been true in the past is because of such delaying actions in giving them an adventure into future possibilities by the old-timers who have added very little to dance education as a part of the child's total education.

Those type of teachers are perfectionists and trying to build ballerinas and not trying to build character into the child through group training and dance education.

The people who support a magazine — the merchandisers — could be seriously hurt if there was a general adherence to an idea that children were not to be put in toe shoes until they were 11 or 12 years of age, as there would be so few left that it would not pay to make toe shoes. . .

We believe such articles to be a detriment to the dance school business, and they are contrary to things we are advocating. . .

C. L. SMITH
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October Calendar of Events N.Y.C.

through Oct. 18	**Dancers of Bali and Gamelan Orchestra** Fulton Theatre Mon. eve. 7 p.m.: Other eves. (no Sun.) 8:40 : Sat. mat. 2:40
through Oct. 12	**Ballet Theatre** Metropolitan Opera House Eves. (no Mon. perf.) 8:30: Mat. Sat. & Sun. 2:30
Oct. 3, 10, 17 & 5, 12, 19	**Dance Films** Ethnologic Dance Center Friday evenings: 7:15 & 9:15 Sundays: 3 p.m. (*Sunday programs are a repeat of the previous Friday's.*)
Oct. 5	**Group works by Judith Martin, Shirley Broughton** Cooper Union 8:15 p.m.
Oct. 11	**Jean Leon Destiné** Central High School of Needle Trades 8:15 p.m.
Oct. 21	**Linda Margolies - Stuart Hodes : Miriam Cole - Jack Moore : Audrey Golub - Fred Berk** High School of Homemaking, Brooklyn 8:30 p.m.
Oct. 25	**Emily Frankel - Mark Ryder** Central High School of Needle Trades 8:15 p.m.
Oct. 26	**Walter Terry interviews Alicia Markova** YM.-YWHA, 92nd & Lex. Ave. 2:40 p.m.

ON TOUR

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Oct. 13	Glens Falls, N.Y.
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15	Three Rivers, Quebec
17	Belleville, Ontario
20	Guelph, Ontario
21	Albion, Mich.
22	Alpena, Mich.
23	Midland, Mich.
25	Danville, Ill.
27	Mt. Pleasant, Mich.
28	Petoskey, Mich.
29	Quette, Mich.
31	Bemidgi, Minn.

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7	through 9 Montreal
10	& 11 Springfield, Mass.
13	through 18 Boston
20	Bangor, Maine
21	Portland, Maine
23	Providence, R. I.
24	Bridgeport, Conn.
25	Hartford, Conn.
26	Kingston, N.Y.
27	Schenectady, N.Y.
28	Utica, N.Y.
29	Perth Amboy, N.J.
30	Asbury Park, N.J.

Ballet Theatre

Oct. 14	White Plains, N.Y.
15	North Hampton, Mass.
16	Syracuse, N.Y.
17 & 18	Rochester, N.Y.
19	Cleveland, Ohio
21 & 22	Lafayette, Ind.
23	through Nov. 2, Chicago, Ill.

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open Letter

to aspiring dancers

from Donald Duncan, press agent

(associate of the esteemed and dance-minded promotion office of Isadora Bennett and Richard Pleasant)

• Chances are you'll never be both famous and *rich*. As many learned analyses by the wise men of dance have pointed out, you're in the wrong business. But by now you have probably ceased to be tormented by dance economics and you know that you are in it mainly because you can't help yourself — you've got to dance. Nevertheless, no matter how stricken and smitten with your art, you do yearn sometimes, don't you, to get SOMETHING back from all those hours of work, some return for all that expense? "Giving" a performance is exactly what most dancers are obliged to do.

This letter will not be about how to make more money. The answer to that I don't know. But it will be a couple of suggestions from a press agent on how to give yourself better odds for getting a bit of attention and for adding a few encouraging press clippings to your scrapbook.

First of all, you need a publicity agent — but right away we'll drop that, because you can't afford one. In that well-known spare time of yours—at least until you get richer—you'll have to learn how to be your own. After all, you do everything else yourself. Your best costumer, choreographer, stage hand and envelope addresser is, of necessity—you.

Have you ever signed for an engagement which paid next to nothing, but which you talked yourself into — for the prestige and publicity? And then, sizing it up afterward, did the whole magnificent affair seem to have taken place in the dark of the moon?

There are lots of reasons why Tallchief's, or Danilova's, or Gene Kelly's picture gets printed instead of yours. But for the up-and-coming dancer the publicity game is not entirely hopeless, provided said dancer is willing to take a little time out to learn how to be as practical and professional in show business (and that, honey, is what you're in) as an old-time vaudevillian. This treatise will be limited to your publicity pictures.

Ten to one your photographs aren't any good, at least for general press use. Or maybe you don't have any at all except those two gorgeous originals which are framed and under glass. Of course you can get lots more when that photographer comes back from Mexico with the negatives. Or possibly you have hundreds of fine ones, stored in a trunk at your sister's place in Sandusky. Except, come to think of it, you do have that nice series which can't be used because in all of them is that ex-partner who has now gone into the grocery business.

So I guess we agree that you have to get some new ones taken. Having reluctantly accepted the chore, you suddenly realize that your next appearance is a week from Friday, and when, when, WHEN are you going to find time to do it? The Sunday Drama Section of the New York Times is printed on Wednesday nights, and the Herald Tribune goes to bed Thursday nights, so we are already too late for those. Perhaps DANCE Magazine would be interested in one, if they're not already working on the February 1954 issue. And you hopefully remember that friend who promises to show them to a lady she knows on Vogue. (Note: Forget it. Vogue and Harper's Bazaar take all their own pictures.)

Now, dear dancer, let us really have a heart-to-heart talk. In one sense you're having these pictures taken for me. As an underling in a press office plagued by dance activities, I probably, at some future time, in connection with some festival or benefit, will have these very pictures of yours on top of my desk. And I will have you on my neck to get them all published seven columns wide. When this happy association of ours begins, I don't want to have to break the news that your photos are completely impossible. So you'd better listen now, when things are not so hectic.

You have a nice friend who is "interested" in photography and "interested" in the dance. He develops his pictures in the bathtub, is frightfully intelligent and understanding, and he does some very nice things. Let's not go to him. You will save time — and money — by seeking out a good, reputable, commercial photographer with a studio set-up. There are lots of them around who love to photograph the dance and who are softies when it comes to price for struggling young artists.

For your new photographer friend whom you have just convinced that you are worth his time, here is your line. You are coming for a serious session. You want a wide variety of shots—some full-length studies, some heads, some action. You will bring several costumes. But, while you hope to have a good many shots taken, you are a little hard up at the moment and will be able to order only a few prints of three or four poses made up right now. But you assure him (and all this is true) that the reason you want a good supply of negatives stored up is that you know you will be having to order new and different poses from this session for future engagements.

Having dazzled him with your potentialities as a long-time customer, you will now impress him with your honesty. You want his permission on this first order to have his pictures copied for quantity reproduction by a photo service. Being poor at the moment, you can't afford original print prices (seldom under a dollar apiece—often more) for the dozens and dozens of copies you need. (Copying costs: negative, about $1.25; 8 x 10 glossy prints, around 12 cents each). Assure him that you will have them *well* copied by a good outfit, and you will make sure that *his* name is placed on the back of each copy print so that he will get proper credit as the photographer. When the time comes that you have struck it rich, you will want to use his original prints only, which are, of course, preferable to copies, but for now, you have no choice but to save money.

After you have had a precise understanding of what you are after, how much he is going to charge you, etc., go forth and raise the money to pay him in full. Your new photographer friend is a man you will need often, and usually on short notice, and you will profit by keeping your credit with him in good standing. Be sure your arrangement includes his furnishing you with a numbered set of "contacts", which are small proofs of each negative.

With a little thought you can make the results from this one session seem as though you are constantly having new pictures made. Ask the photographer to vary the lighting and background tone and texture (keeping it always LIGHT—no black backgrounds for the kind of pictures we are after here). Take along several complete changes. Gals—do your hair in three or four different ways. Have a couple of "civilian" shots made which are not related to specific costume or dance role. Who knows—you may get a speaking part in a musical circus in New Jersey for which those "Sylphides" pictures won't do.

And pose like a star. These photographs, for all our economy measures, must have Class and Glamour. Your best part may be a witch with a putty nose and a couple of blacked

(continued on page 44)

dance magazine

Volume XXVI — No. 10
October, 1952

the largest, most widely read dance publication in the world

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ON THE COVER

GEMZE DE LAPPE, whose lovely movements were caught in action by photographer Paul Himmel, is shown here in another Himmel photo. Miss de Lappe's is an unusual success story. Aside from some experiences as a child in the Fokine Ballet she has never before appeared in a ballet company. Yet she joins Ballet Theatre as a star. She has been a much-lauded soloist in Broadway shows and is also responsible for preparing the dances for the Australian and current National Company of "Oklahoma!"

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coming . . .
in the NOVEMBER issue

JOHN MARTIN AND THE DANCE . . .

In November Mr. Martin celebrates his 25th anniversary as dance critic for the New York Times. The effect of this brilliant commentator on American dance and vice versa are part of a fascinating and carefully documented article by Doris Hering . . .

BALLET PHOTO FOLIO . . .

Ballerina Tanaquil LeClercq is also a sensitive photographer. Her portraits of her colleagues in the New York City Ballet are revealing and poetic . . .

CHAPLIN'S LIMELIGHT . . .

Arthur Knight, whose perceptive article on the great comedian gave you so much pleasure in May now puts the magnifying glass on Charles Chaplin's latest film, "Limelight", in which dance is used as a symbol and an integral part of the action . . .

STREETCAR NAMED DESIRE . . .

A preview of Valerie Bettis' choreographic interpretation of the famous Tennessee Williams play as prepared for the Slavenska-Franklin Company . . . in words and pictures . . .

PLUS . . .

more about the Dancers of Bali and Gamelan Orchestra . . . Fragonard, the French painter and his dance subjects . . . Jean-Louis Barrault's miming . . . a letter from Carolyn Parks, author of the provocative "Toe Shoes . . . When?" articles, and many more lively and interesting features.

you must read DANCE MAGAZINE

(see page 44 for a subscription coupon if you don't already have door-to-door service.)

Books in review

The caption beneath this picture in "The Last Years of Nijinsky" reads: "Nijinsky at 58 in Surrey, where, considerably recovered, he was planning an advanced institute for the study of dance. UNESCO had expressed an interest in its support."

World Book of Modern Ballet
by John Martin
The World Publishing Co., Cleveland & N. Y., 1952
191 pages, 160 illustrations, $6.00

There was a time when critics were accepted on the basis of what they wrote. But in the midst of today's picture book trend, they must also function as picture editors. Before writing a book they must plough through thousands of pictures and weed out those which will include documentary value, visual interest, and famous faces.

This John Martin has done with admirable taste and thoroughness in his *World Book of Modern Ballet*. Unfortunately, however, his publisher has minimized the value of this effort by reproducing the pictures in gray-looking offset on a skimpy page format.

The energy that a critic spends on mulling through pictures is inevitably drawn from that devoted to the text. And unless he has an unusually strong sense of mission about what he is writing, the result is apt to be somewhat pallid. This is what has happened with Mr. Martin's latest effort.

The idea for the book is a fine one. He has traced the development of ballet in Europe and the United States since the fall of the Diaghilev empire in 1929. And he is eminently qualified to do so, for his tenure as critic for The New York Times covers just about that span and includes several trips abroad.

Unfortunately, however, Mr. Martin, for the first time in his book writing career, has preferred to glide on the surface. Instead of "piercing through all the strata of the trivial to the roots of human experience" (to quote one of his own classic statements) he has allowed the word "development" to mean "chronology" flavored with momentary flashes of personal opinion.

The bulk of the book is devoted to ballet in America, with the New York City Ballet coming in for the lion's share. The ballet scenes in England and France are sketchily treated.

It is difficult to tell exactly for whom the book was written. It takes too much for granted in the use of specialized terminology to be of real help to the layman. And for the dance enthusiast it covers territory already well traversed by George Amberg's *Ballet in America*, Peter Noble's *British Ballet*, and Pierre Michaut's *Le Ballet Contemporain*, to mention only a few.

Mr. Martin's publisher has rendered the book of questionable research value by not including an index and by omitting page numbers in the table of contents.

It would be unfortunate if Mr. Martin's reputation as a dance historian were to rest solely on this, his fifth book. For at least three of its predecessors are inspired contributions to the literature of dance. His first book, *The Modern Dance*, written in 1933, is not only a classic, but a pioneer effort to objectify the aims and characteristics of the modern dance movement. Its sobriety and clarity are matched only by the mordancy and penetration of his second book, *America Dancing* (1936), which enlarged upon the historical and social background of modern dance (and had truly original things to say about the slowness of dance to take root in American culture), and gave the first authoritative portraits of modern dance's outstanding practitioners.

Because ballet was coming into the picture and because Americans were becoming interested in dance as a whole, Mr. Martin's third book, *Introduction to the Dance*, carefully surveyed the nature of dance in all its manifestations and in all its contexts. Coming in 1939, it was a mature book less emotional and crusading than its predecessors, but consistently scholarly.

Then came in 1947 *The Dance*, a true picture book with large page format, good reproduction, and the copy only as a complement to the pictures. It was an excellent layman's book, covering in simple language the various forms of dance.

And now, the *World Book of Modern Ballet*, a compromise between pictures and text — and a compromise in Mr. Martin's spartan standards. Let us hope that its main function will be to send people scurrying to his older books — and that the ones not available will be speedily reprinted.

Doris Hering

The Last Years of Nijinsky
by Romola Nijinsky
Simon and Schuster, N. Y. 260 pp. $3.50

The great dancer Vaslav Nijinsky died in London on April 8, 1950. The next day, there appeared in the newspapers a report that no one had come to visit him in the clinic where he had been a patient except his wife, Romola, and that no one had come to see him there after his death. This report shocked and disturbed a great many people. If it was not strictly true, Romola Nijinsky's new book about her husband suggests that it might very well have been.

Nijinsky lived for 31 years after he was declared incurably insane in 1919. This book is about those years. It supplements Mme. Nijinsky's earlier biography of the dancer with the story of their hardships, the apparently universal indifference of most of Nijinsky's former friends and admirers and the almost consistent ill fortune the couple endured as Mme. Nijinsky sought the complete cure for her husband's schizophrenia. She writes that "although outwardly I accepted the verdict of the physicians that there was no hope for Vaslav's recovery, in my inmost heart I never believed in this pessimistic outlook," and that is the tone of her story.

Her story is thus a moving human document, a personal history of Nijinsky's illness and her constant concern to alleviate it. It is not a book about Nijinsky the dancer but about the dancer he was and the dancer he might have continued to be. In a prologue, Mme. Nijinsky recapitulates the principal events in his brilliant ten-year career and gives in brief the background of that career and its subsequent sudden end. Nijinsky himself, except for his responses to his first meeting with Russian soldiers, a ballet performance by Ulanova and the dancing of a well-known English ballet company, was unable, because of his illness, to articulate at any length. Circumstances make him both the patient and the hero of this book.

As hero, he is the "greatest male dancer of all time," a devoted husband, a generous and good human being. Mme. Nijinsky's de-

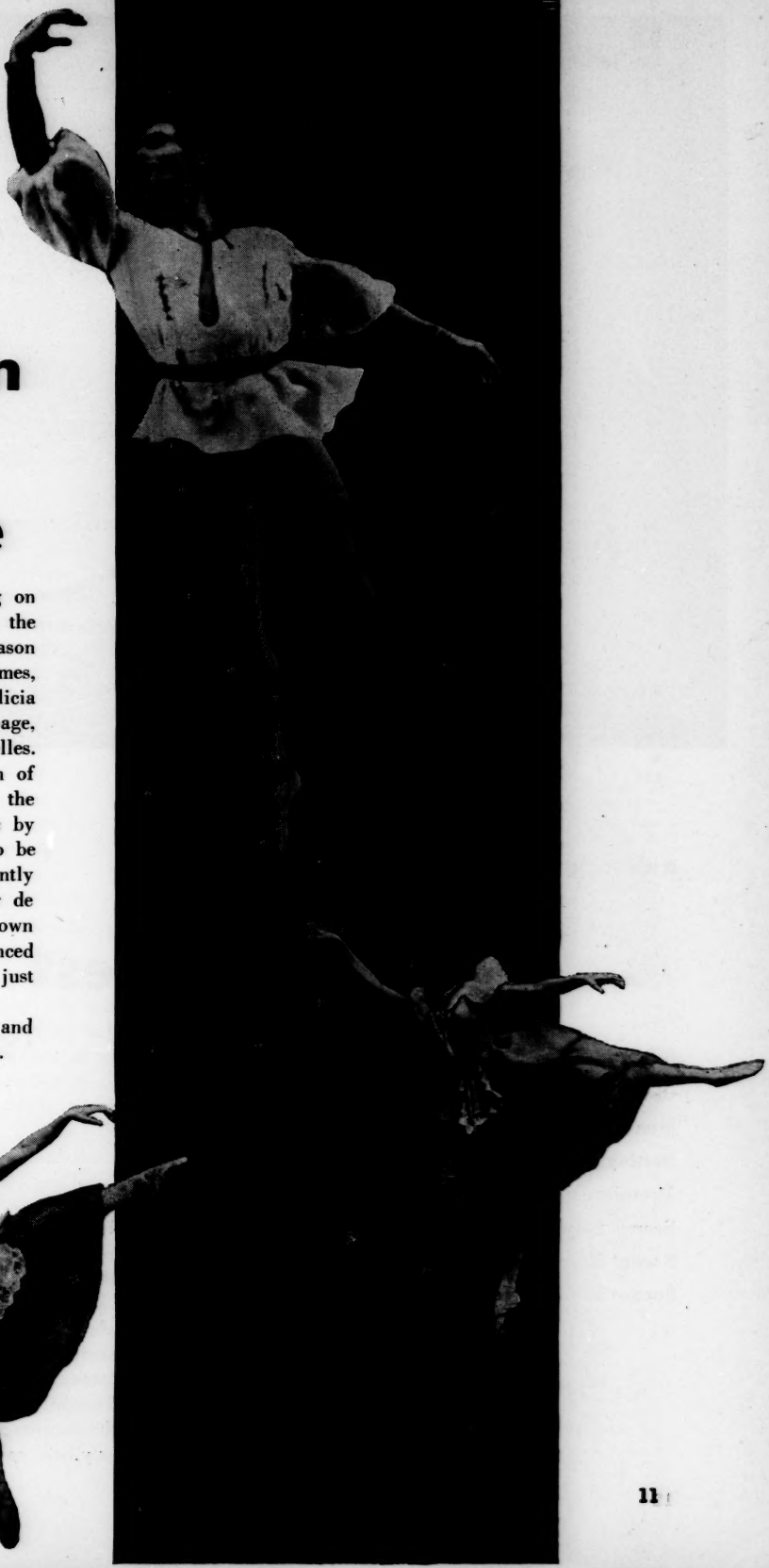
(*continued on page* 57)

the new season of Ballet Theatre

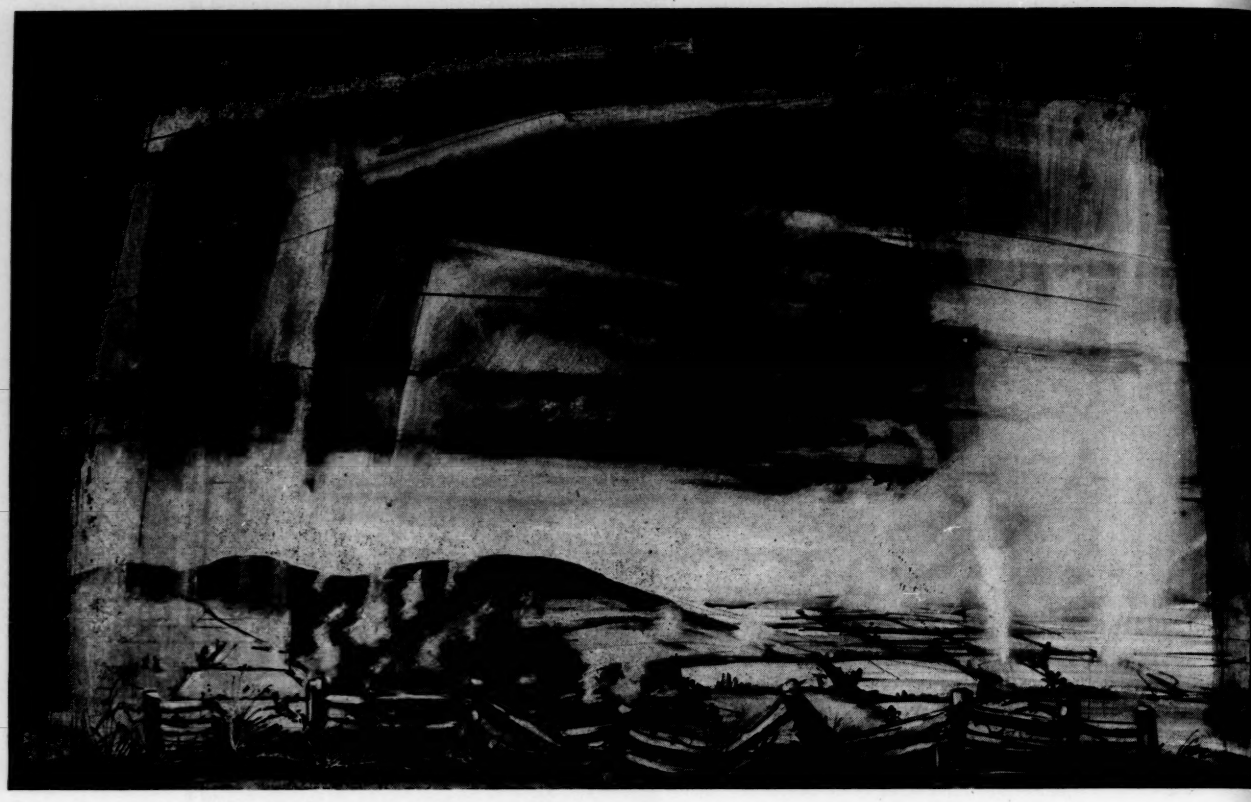
• With its Metropolitan Opera House opening on September 25th Ballet Theatre plunges into the second half of its twelfth year. The New York season features two of the greatest Giselles of our times, leading ballerina Alicia Alonso and guest star Alicia Markova. As indicated by the photos on this page, Igor Youskevitch dances Albrecht with both Giselles.

To the repertoire is added a new production of "Graduation Ball' directed by David Lichine, the premiere of Edward Caton's "Triptych" (music by Brahms) and the sixth Agnes de Mille work to be taken into Ballet Theatre's repertoire — presently called "The Harvest According". Choreographer de Mille describes "The Harvest According" in her own words on the following pages. The lead will be danced by lyrical Gemze de Lappe (see cover), who has just joined the company.

A six month tour of 92 cities in the U. S. and Canada follows the three-week New York season.



photographs by fred fehl



a description by Agnes de Mille

the Harvest According

rondo in the heroic style

Choreography by Agnes de Mille
Music by Virgil Thomson
Settings and Costumes by Lemuel Ayers
Premiere: September 28, 1952

Scene 1. The Birthing
Scene 2. Games
Scene 3. The Dying

• The ballet is a lyric-dramatic trilogy dealing with a simple life pattern seen through the eyes of a woman. The three parts concern birth, games, war. The work is cyclical in form employing to a large extent circling designs and recurring and repeating themes as in the case of a musical rondo. It describes no definite period, no locale. It is applicable to all peoples and times, but since the music is based largely on old American hymn tunes and singing games and the dancing to some degree on square dance patterns, the authors have chosen arbitrarily the American Civil War period and New England as a setting.

The final scene is modeled closely after the Civil War ballet in "Bloomer Girl". The decor and music are new and the choreography has been amplified and extended. It is, however, in all dramatic and stylistic essentials the same.

"Life, Life is the tillage
and Death is the harvest according"
Walt Whitman

sketches of set and costume designs by lemuel ayers

The sets and costumes for *The Harvest According* were designed by Lemuel Ayers. The set shown at the left is for the third scene, and the costumes above and right are of the Civil War period.

Scene 1.
The first scene has to do with childbirth — not as men see it, but as women see it: the achievement of power, a serene and joyful abandoning of individuality to overwhelming forces, the merging of personality in enormous gravitational excitements. There is the triumph of fulfillment in being so used. There is fear. There is, pitiably enough, an endeavor to maintain individuality in the face of the cataclysmic experience, not to be lost utterly but to remain feminine and oneself somehow, feminine as well as female.

The climax of the scene is performed ritualistically as a square dance by women alone. The birthing of children is an ancient rite and it is women's business of old, women's first business.

The set represents New England hills, pre-spring, at the vernal equinox. The first grass is breaking through the snows. The trees are not yet leafed but will be next week. The airs are chill and quick with promise, but the winter sun hangs mid-sky and gives no warmth, it gives only the magic remembrance of death.

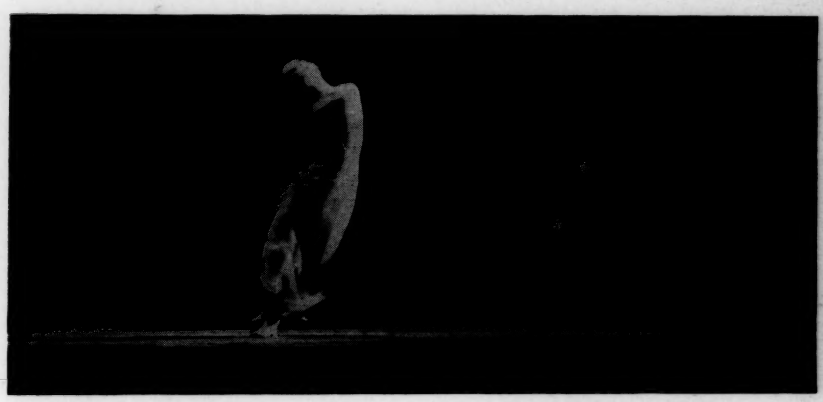
Scene 2.
Scene two is devoted to games, adolescent and pre-adolescent. These are not all happy. Growing up is difficult and shot through with premonitions and sudden unaccountable terrors made bearable by jokes and the physical animality of comrades. The scene is a sea shore, mid-morning.

Scene 3.
Scene three is of war. The fields and hills have been ruined. The young men leave. The women wait. Some of the men return. The earth has been fertilized by blood. The cycle may recommence.

changing Currents
a review of the new london festival

by Doris Hering

Fifth American Dance Festival
Frank Loomis Palmer Auditorium
August 21 *through* 24, 1952
Connecticut College, New London



Pearl Lang in *Moonsung* photographs by peter basch

• This year, in watching the new works of Jane Dudley, Doris Humphrey, José Limón, and Sophie Maslow at the American Dance Festival; one suddenly realized that the modern dance is shifting its focus. During its developmental years it has spent most of its time proving the validity of the organic, anti-classic approach in which form is dictated by content. But while this has been happening, the modern dance has moved almost imperceptibly from a renaissance to a baroque period. The striving for a new content and a new approach seems no longer to be quite so important. The emphasis now seems to be upon style and upon the modern dance as a theatre art.

The time has passed when the modern dance can function on a shoestring. In becoming a theatre art it must abide by the laws of good theatre. For example, all of the new group works in the American Dance Festival this year were manifestly theatrical in conception. Yet only two, Doris Humphrey's *Fantasy and Fugue in C Major and Fugue in C Minor* and Jane Dudley's *Family Portrait* carried out their concepts in terms of stage decoration. The remainder defeated their own purpose with their impoverished format.

(Of course, at this point, we can visualize modern dancers despairingly drawing out the linings of their empty pockets. But the modern dance, as a form of theatre, must dress the part.)

As the emphasis upon style becomes more pronounced, one realizes, perhaps gratefully, that Doris Humphrey, Artistic Director of the José Limón Company, has always been aware of good style. And the group shows it. But the Dudley Maslow-Bales Company is careless in this direction. It often relies on good will rather than on good ensemble.

Group style in the modern dance implies none of the anonymity that is inherent in ballet. Each member of a modern dance ensemble maintains his own very special

José Limón and Pauline Koner in *The Visitation*

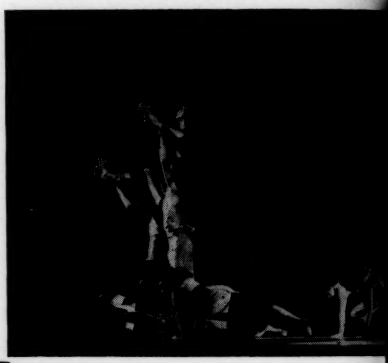
identity and yet conforms to a group pulse. The José Limón Company has struck this tenuous balance. It is a balance that at once encompasses Mr. Limón's monumentality and Ruth Currier's tanagra fragility; that allows for Pauline Koner's dramatic pith and Lucas Hoving's wirey bite; that gives full play to Letitia Ide's impersonal queenliness and has recently admitted Lavina Nielsen's radiance. When they work in ensemble, all hold their torsos in the same lightly erect fashion. All have fluid and airy arms. Their dancing has the spatial exactitude of ballet with the satisfying density of modern dance. Their energy flows at the same level of intensity so that nobody pulls out from the group unless he is forced to do so by the special demands of the choreography. All seem constantly to "feel" each others' impulses.

The Dudley-Maslow-Bales Trio and its Dance Company have been performing as a unit even longer than the Limón ensemble. But they have somehow managed to beg the issue of group style. Part of this is caused by the fact that the members of the Trio have in recent years gone their separate stylistic ways. This is admirable in solo work, but they have not found a mean for their group. The result is an absence of common pulse and body orientation. Individual expressiveness is given precedence over exactitude. Arms are allowed to flail or stiffen, depending upon the performer. And the over-all pattern is apt to be diffuse in outline.

Of course, the awareness of group style cannot function in isolation. It is very closely related to the demands that a specific choreographer wishes to make upon his medium and the emphasis he places on dancing over other elements. Doris Humphrey, who is most aware of style, also works most specifically from a dance impulse. This was certainly true of her two revivals and one premiere for the Festival. José Limón's two new works came from a pictorial impulse. And Jane Dudley's and Sophie Maslow's each had a narrative or literary base.

Doris Humphrey knows how to make people dance. She enables them to find the hidden spring within themselves that produces those enticing alternations of action and repose that are true dance. She involves them in chain reactions of neuro-muscular impulse that go from one body to the next — that make one body move smoothly and sedately while the next one is set afire and swirls out into a dionysian variation, only to be reabsorbed into the moving mass until the next chain reaction takes place somewhere else.

Wonderful things happen to the dancers as well as to the audience during a Doris Humphrey work. Take, for example, the young people who performed in the revival of Part III (*The Desert*) of Miss Humphrey's *Song of the West* (Roy Harris). They were only students from Miss Humphrey's repertory class. But their dedication more than compensated for whatever lack they might have had in muscular focus. It would have been hard to imagine the



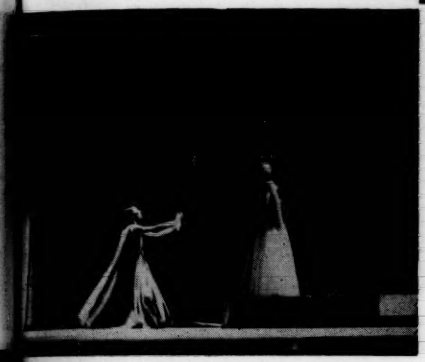
From left to right:
Ronne Aul, Sophie Maslow, Billie Kirpich, Irving Burton, Anneliese Widman and William Bales in *Family Portrait.*

Pauline Koner, Lavina Nielsen, José Limón and group in *Variations and Conclusion.*

Part III of *Song of the West*, with June Graham.

Pauline Koner and Ruth Currier in the Mozart *Fantasy and Fugues.*

Pauline Koner with Lucas Hoving in *The Visitation.*



work more animatedly performed.

On the surface, *Song of the West* seems almost naive in its simplicity. But actually it is rhythmically and spatially quite complex with masses of dancers constantly bounding across the stage from unexpected entrances. The initial effect is one of cumulative energy — almost frenzy — that suddenly gives way to an imaginary ritual in which one of their number (June Dunbar) takes the role of an archaic goddess. This ritualistic section was the only part of the dance that seemed somewhat contrived in mood and movement.

Although Miss Humphrey's *Variations and Conclusion* from *New Dance* (Wallingford Riegger) were done in 1935 and thus predate *Song of the West* by four years, they seem far more sophisticated in architecture. It is a masterpiece of group momentum — full of play and power, subtlety and straightforwardness. Everyone is a soloist, and each solo rises inevitably from the almost unbearable intensity of the group pulse. The work is cathartic in the healthiest sense of the word.

In reviving *Variations and Conclusion* Miss Humphrey had none other than José Limón, Pauline Koner, Lucas Hoving, Betty Jones, Ruth Currier, and Lavina Nielsen as her central figures. As they performed, they seemed to radiate a special joyousness, as though they were not only performing but appreciating the soundness and vitality of the movements they had been given to do.

For us, *Variations and Conclusion* was the high point of the Festival. For it was wholly Olympian in its domination of space and musical structure and in its awareness of the human dimension of the dancers. They were not mere elements in a design. They were real people working out their inter-relationships in the kind of harmonious, unfettered movement that all human beings should be capable of in some far off Utopian world.

Miss Humphrey's new work, the *Fantasy and Fugue in C Major and Fugue in C Minor* (Mozart) has somewhat succumbed to the classicism that is invading most of the contemporary arts. In form it is contained. In style it is polished. In choice of movement it is less spontaneous than the two revivals.

The performing area for *Fantasy and Fugues* is broken by three narrow vertical scrims set at varying depths. These give the dancers several points of entrance and become part of the choreographic design.

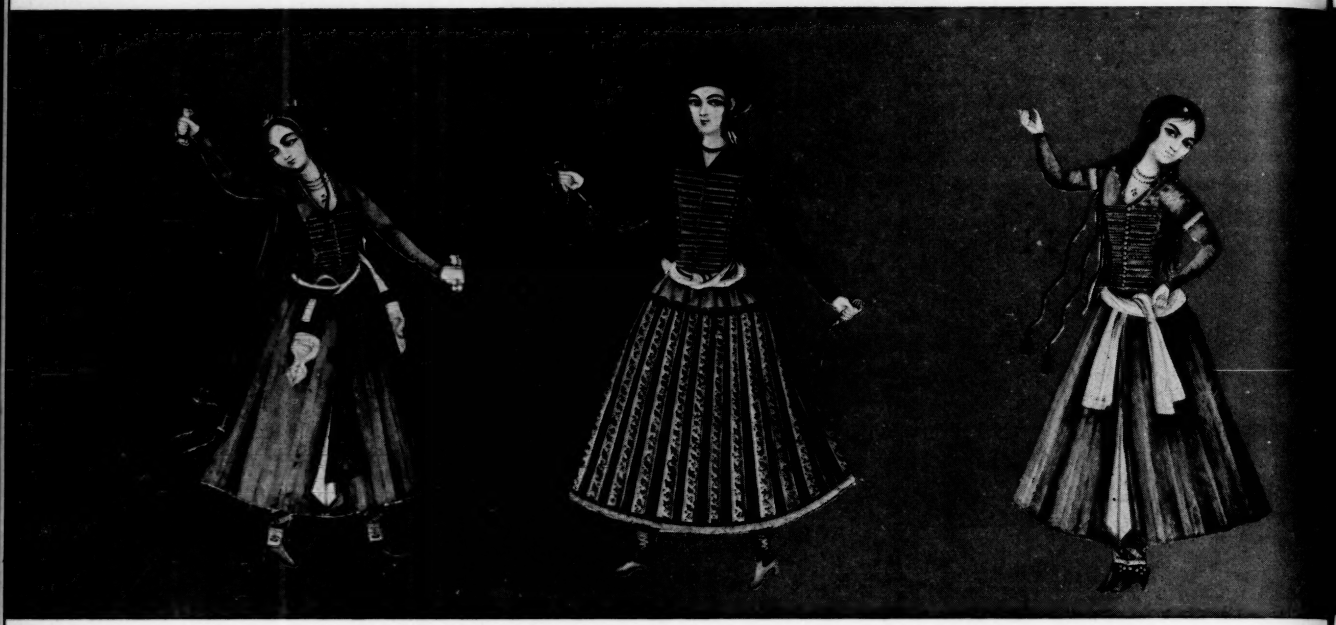
The first movement, a quartet for Betty Jones, José Limón, Lavina Nielsen, and Lucas Hoving, has a boldly extrovert quality that would be immeasurably enhanced by the use of a large company to give the movement more weight and emphasis. It has one or two especially striking moments, the most outstanding being Mr. Limón's entrance. As he paused between two scrims, clad in crimson tights, head upthrust, leg powerfully extending, it seemed as though the music should not only swell but that cymbals should crash and the light should become brighter. It was as though Jupiter had descended.

The second movement is a duet for Pauline Koner and Ruth Currier. The two figures, rather too heavily draped (Miss Koner in crimson and Miss Currier in mauve) perform a peaceful, sustained, classic ritual partly on a platform behind one of the scrims, partly downstage in the light. The dance with its sculptural forms is like a quiet rite of passage. Although the movement is pavane-like with its deep obeisances and slow promenades, the music embroiders around it giving the whole a feeling of limpid ease.

The ritual is broken by the third movement in which exuberance is the keynote, with a patina of refinement and a delicate use of the arms that fits perfectly with the Mozart music. Here the scrims seemed somewhat in the way. One wished that the entire stage could be cleared so that every inch could be devoted to the mercurial dance patterns. Doris Humphrey is one of the few modern choreographers whose works seem occasionally hampered by the size of a concert stage. She could probably open out on the stage of the Met or the Center Theatre and make the huge expanse quiver with dancing life.

While watching José Limón's *The Visitation* (Arnold

(*continued on page* 41)



Two girls and a boy dancing with wooden clappers in their hands, as taken from a Persian painting in the British Museum.

• In 1943 I came to Persia (also called Iran) as a dancer and student of Oriental dance. I had no idea that before long I was to receive the title of Danseuse Étoile of the Persian Royal Court, or that I would be called upon to help restore the very dance I had come to study.

Word of my presence in Teheran must have gotten around because one evening Nezam Sultan Khadji-Noury, Master of Ceremonies to the Queen Mother, was announced and he informed me that the Queen Mother was planning a reception for the wedding of her daughter, Princess Ashraf Pahlevi. She desired an unusual and artistic entertainment, and requested me, through her emissary, to do a program of Oriental dances. The royal invitation was a unique honor, and I accepted with delight.

From remotest times in Persia, dance and music have been an essential part of celebrations and feasts, from elaborate royal entertainments to groups of peasants picnicking on river-banks beneath flowering trees. Such scenes have been favorite subjects for Persian painters, as many miniatures and larger paintings show. Such works are of the greatest interest to dancers for the line and movements of the dances, the costumes and musical instruments, as well as for what they tell of the audience.

The wedding reception was to be given in the Queen Mother's palace. It is a fairy-tale building with choice Chinese and modern furniture, beautiful Persian rugs especially woven to fit the spacious rooms, corridors and majestic staircases — with curtains of specially woven brocades of real gold and silver — a fairy-land palace with all the latest modern comforts: central heating, white enamel bathrooms and kitchens.

The day before the performance I came for the last rehearsal "on stage". As I approached the palace through the gardens, the second story window curtains betrayed the curiosity of the Queen Mother's ladies-in-waiting; and during rehearsal the Favorite came down to politely offer refreshments, but in reality, to get a closer view.

For weeks court-circles were in a state of excitement over the coming reception, especially the ladies, who rivalled each other with new evening dresses and hairstyles. And then the great evening arrived. In deep armchairs forming the "first row" sat, His Majesty, the young Shah-in-Shah; the Queen Mother at one side; Fawzieh of Egypt, his queen at that time, on the other side; his twin sister, Princess Ashraf, and his other sister, Princess Shams. Behind the royal family were the husbands of the princesses and about one hundred guests who either sat or stood.

The silver curtains were drawn back and the program began. At its close, Madame Pakravan came to tell me how much the royal family had liked my dances; the Queen Mother was delighted by my "Apsara of Angkor Vat." Then Queen Fawzieh, Princess Ashraf and Princess Shams came

american dancer at the Persian court

by Xenia Zarina

to talk to me — three beautiful young women, exquisitely dressed in Marie Antoinette style, with superb jewelry, all eagerly telling me with shining eyes and joyous faces that all their lives they had wanted to be dancers — could they study with me? could they learn? weren't they too old, etc.

Some days after the reception, Princess Shams sent for me. She received me with Madame Pakravan (a lady of great culture and taste who is her artistic counsellor) in her summer palace in Shimran, at the foot of the mountains behind Teheran. Princess Shams is a real princess, in the poetic as well as the realistic sense of the word, devoted to art and beauty in all forms. She is especially gifted in music and was studying singing, piano, and harp. Now she wished to study with me, and arrangements were made. Her car called for me on certain mornings and it took me to her Teheran palace where I taught her in the living-room whose windows looked across the garden at the Shah's palace. When she moved for the summer to her Shemran palace, I taught her in her large, airy bedroom.

Along one wall was a long glass case with glass shelves upon which were laid out sets of jewelry: tiara, necklace, earrings, bracelets, and rings. One set was from Egypt; another from India, fine old Mogul pieces with rubies, emeralds and pearls; another set was pearls and turquoises

(*continued on page* 48)

A painting of the author, by Magda Nachman, in a dance recreated from paintings of a banquet given by Shah Tamasp in 1500.

dance congress in Switzerland

Mary Wigman demonstrates before a class

Harald Kreutzberg and Mary Wigman

Harald Kreutzberg, wearing shell-rimmed glasses, teaches class.

• Once again Mary Wigman and Harald Kreutzberg have led the faculty of the International Summer School for Modern Dance and Gymnastics in Switzerland. Classes were held in the Grand Hotel des Alpes on Lake Geneva this summer. Over a hundred students, teachers and professional dancers came from Europe and the United States.

The faculty, which in 1939 began with Kreutzberg and Rudolf Laban, this year included Kurt Joos and Hans Zullick from Essen and Rosalia Chladek, director of the Vienna City Theater Ballet. Gymnastics and classical ballet were taught by Frau Lutz of Berlin and Mme. Karelli of Paris, respectively.

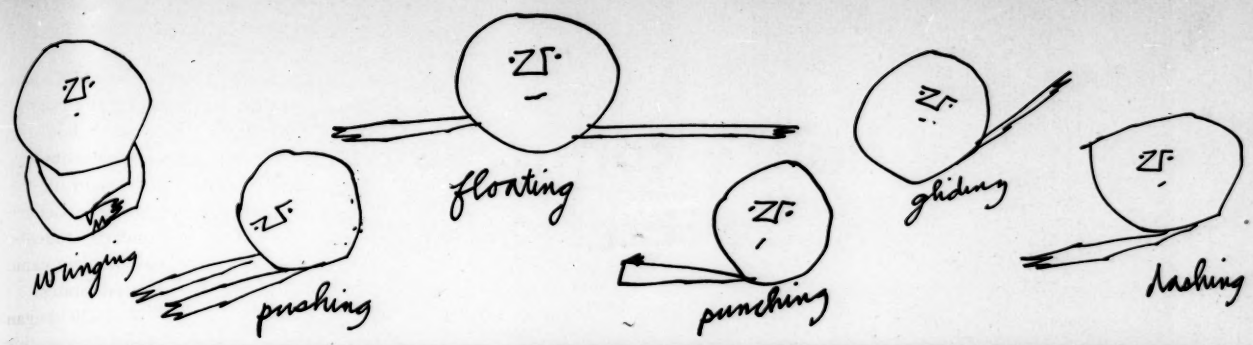
Although past sixty-five, and not very well, Mary Wigman still teaches and demonstrates actively. She has the wonderful power of all great teachers to awaken the imagination of her pupils. Just to listen to this small, dynamic woman as she teaches is exciting. She started one class with "the simplest, the most difficult, the most beautiful step — the walk. You must work on it all your life", she said, "it grows more beautiful with time and work." Another time: "We don't do things in dancing which are against the understanding of dance. I never do what my body wants me to do, but what I want my body to do."

And again, "If what we say and do in the dance could be expressed in another language there would be no dance." And once more; "If one works on technique alone, one sometimes forgets why one is dancing. You must remember that technique is developed in order for you to be able to *dance*."

Mary Wigman has returned to her school in the British sector of west Berlin where she receives some subsidy from the city of Berlin, to enable her to continue her work.

Harald Kreutzberg has gone on tour in Germany, Chladek has returned to her ballet troup in Vienna and Joos and Zullick have returned to Essen to work on new dances for the Joos Ballet. This summer's session is over.

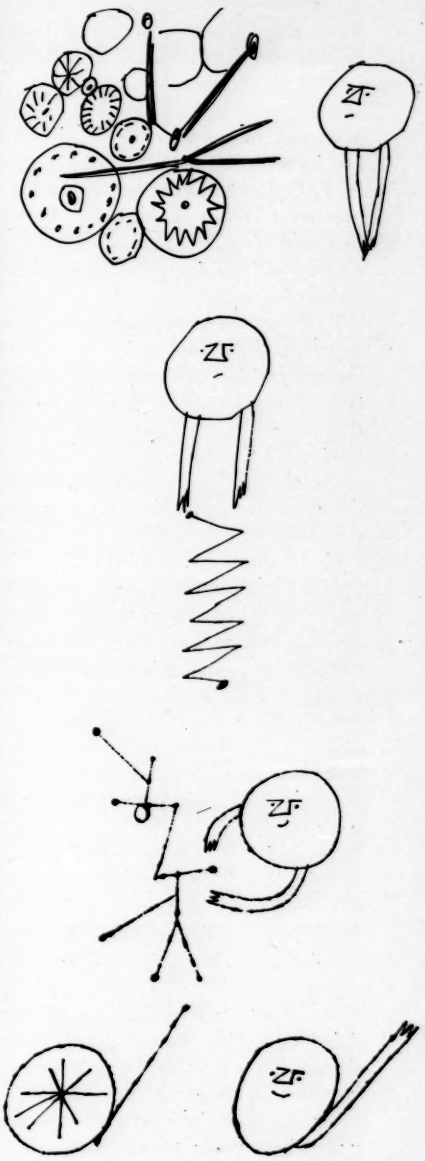
Virginia H. Fontaine
Montreux, Switzerland



movement Analysis becomes a tool of industry

by Warren Lamb

drawings by andy warhol



• It was the turn of the century. A young man stood in the wings of a theatre and watched a series of tableaux which depicted the changes of the season. Between each the curtain was dropped while the actors arranged themselves into the next tableau. Our friend thought the result would be more expressive if the curtain stayed up and one tableau resolved itself into the next. He was allowed to try out his idea and discovered he had created a dance. It was greeted with tumultous applause.

From this beginning Czechoslovakia-born Rudolph Laban, now over seventy and still extremely active, devoted a life-time to research into human movement. Not only in the theatre but throughout life he found the pose was unimportant; it was the movement of getting there that mattered.

In the conventional stereotyped ballet of his day dance was concerned with steps, not with movement itself. He felt that if the harmony and composition of movement was understood, as in music, the ballet could come to life.

He had been studying and analyzing movement for twenty years when Kurt Jooss became a member of his group. Mary Wigman was an earlier pupil. The effect of his work upon these two has become dance history.

His relentless mind went to work on the problem of how dance could be recorded, a problem attacked many times but never successfully solved. Mr. Laban knew that the centuries-old and very fallible method of passing down dance movements through memory must be superceded by the recording of dance movement, not just steps. After many years of study he devised a method of notating all the transitions of movement. This has become known as the Laban Dance Notation System, and its influence has already been tremendous on the dance scene.

Now, for the past ten years Mr. Laban has been working in England, where I am privileged to work along with him as a colleague. He has found another use for the notation system, and with this too, his work has had tremendous impact and result. For the past decade Laban's brilliant

The distinguished educator and philosopher Rudolph Laban is especially known in this country for his Dance Notation System.

and penetrating mind has been applied to the problems of personnel in industry. With his knowledge of movement and its recording and the collaboration of industry specialist F. C. Lawrence, he has devised a method of personnel placement known as the Laban Lawrence Industrial Selection and Training Method. Results are excellent in the placing of both executives and manual workers in the factories of England.

Based on the premise that every movement of the body, no matter how minute, has resulted from an inner effort, the composition of these efforts is recorded and studied by trained assessors. The result is an analysis of the inclinations, abilities and personality of the person being interviewed.

Certainly all of you familiar with the dance recognize the difference in quality and temperament revealed by different dance personalities as you see them in movement. And, to some extent everybody judges people intuitively by the way they move. These observations, trained, codified and recorded for study, make it possible to assess aptitudes through actions and movement made naturally during the course of a twenty minute interview. During this time the person seeking a job is answering the questions of another interviewer concerning background and training.

The key to the movement analysis is the quality of effort made in the actions of the person being interviewed. Whatever movement the body performs has resulted from an inner effort.

An interviewer who scratches his head is commonly thought indecisive. But the gesture can be performed in millions of different ways and no two people will do it the same way. Observation of the quality of effort may reveal that he is precise and astute.

There are, in terms of such analysis, surprisingly few efforts, — they are: slashing, gliding, pressing, punching, dabbing, flicking, wringing and floating. These can be considered basically like the eight notes of music, which may be composed in an unlimited number of ways. It is the composition of the efforts which is expressive: everyone is normally capable of using them all. Assessment follows a procedure like acting in reverse. An actor who wants to express daintiness composes his efforts in a particular form. Someone whose efforts are always composed in this form is naturally dainty. However much you try to disguise your efforts you cannot disguise your style of composition. So long as you move at all — and it is impossible not to — you cannot help revealing yourself.

Trained observers are now employed in studying the efforts of factory workers in relation to the effort required in the job. Selection of the right man for the job has become a practical possibility. The beneficial effect upon production is obvious. A girl on a conveyor belt may perform the same operation 3,000 times a day. Any slight awkwardness in her individual rhythm will build up a tension within her, intensified with each performance of the operation. The outcome is neurotic trouble to the workers and labour problems to the management. Imagine the benefit to the individuals who are guided, and often trained, to make the best use of their capabilities in doing the work for which they are most suited.

The Laban Lawrence Selection and Training techniques investigate modern industrial method always from the stand-point of the worker. Believing that the human being is the key factor in industry, and having the means of assessing human effort, a few pioneers are effecting a revolution in the approach to work study. It constitutes a new science — not just for dancers, but for everybody — as dictated by the needs of our age.

All the human sciences now recognise that the body and mind are indivisible. Never before have terms existed accurately to relate one with the other. Laban could hardly have envisaged the result of his first intuitive rebellions against using human beings as fixed objects; his achievement is a universal language of human movement which may prove of more service to mankind than any language of words.

Author Warren Lamb is England's foremost assessor for the Laban Lawrence Selection and Training system. He is curently visiting the United States.

***Love is Better than Ever*, popular MGM film of the activities of a dance teacher (Elizabeth Taylor) is symbolic of the increased general and teacher interest in 1952 conventions. It is at a dance convention that Miss Taylor meets her true love. The scene above is from the film, which was presented as part of a Production Workshop on the evening of August 4th, presented by the firms of Capezio and Dazian's. Moderator of the symposium was Walter Terry of the New York Herald Tribune. Speakers were costumer Audre, Roxy Theatre producer Arthur Knorr and television choregrapher Frank Westbrook.**

highlights of the 1952 Conventions

This has been a very lively convention year. In addition to the association groups on these pages, there have been numerous special teachers' courses, privately sponsored and organized, which were attended by thousands of teachers this summer. And many teachers attended more than one course or convention. It was a busy summer!

in new york city

Dance Masters of America

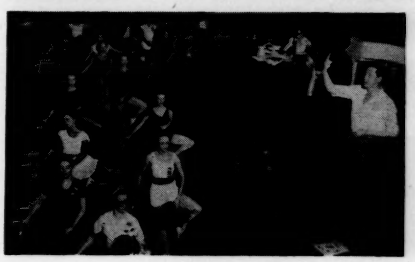
Normal School: week of July 27th

Convention: week of August 3rd

Roosevelt Hotel

***The Stevenson Stomp* was devised by President Phil Osterhouse, who is seen (at right of picture) with partner Zita Dobray Harris and Kay and Lowell Stone.**

***Hike with Ike*, originated by ballroom team Byrnes and Swanson, shown with blond Betty Mae Harris and Clement Browne in a step from the new dance.**



• This was the 68th annual convention and the 33rd normal school of the DMA. Attendance, as at all conventions this year, was at an all-time high, and faculties were varied and expertly equipped.

Officers elected for the 1952-53 season are: Phil Osterhouse, re-elected as President; Bertha Miller, 1st Vice-President; Irene Jones, 2nd Vice-President; Christine MacAnnanny, 3rd Vice-President; Doris Gibbons, 4th Vice-President, and Leroy Thayer, re-elected Secretary-Treasurer. Joshua Cockey was appointed Director for five years.

A grand promenade (the beginning of which is shown above right) by officers, faculty and members preceded the gala August 7th Banquet and Dance. Ronnie Lee, W. C. Handy, Sheila Bond, the Jack Stanly Stanlyettes and Bob Evans entertained.

An elaborate cocktail party (center right) was given by the Selvas on the evening of August 6th. Among the special entertainers were Marina Svetlova and former partner Alexis Dolinoff in the adagio from *Sleeping Beauty*.

Balletmaster Edward Caton (shown right with a section of a teachers' class) was one of a large faculty of specialists which included Mary Ellen Moylan, Bill Callahan and many others, who instructed.

American Society of Teachers of Dancing

August 10th through 15th

Hotel Astor

Left are the incoming 1953 officers elected at the 74th annual conference of the American Society. They are, left to right: President Willette McKeever, 1st Vice-President Elsa Heilich, 2nd Vice-President Viola Austin, Secretary Helen J. Wheeler and Treasurer William H. Souder.

One of the highlights of the meetings, which included classes by Anatole Vilzak, Dorothy Cassidy, Eva Varady and many others, was the Annual Banquet. It was here that Denver teacher Lillian Cushing announced that the twenty young dancers with whom she had traveled in Europe twenty years ago would remake their trip next year, just as they had planned at that time.

Dance Educators of America

Training School: July 5th through 19th

Convention: July 20th through 25th

Hotel Statler

• The DEA celebrated its 20th anniversary at its meetings this summer. The Training School conducted elementary, intermediate and advanced courses for members, assistants and for students with sufficient training to warrant preparatory teaching studies. The faculty of both the school and convention included top-flight names in the performing and pedagogical fields. Courses in business and ethics were also in the curriculum.

A Student's Review was presented for the first time on July 23rd. Students of members throughout the country were presented, including Jan Bruce Ewing (left) pupil of Betty Mae Harris of Boone, Iowa. He also won a Paul Whiteman TV appearance while he was here.

Each of the graduates of the DEA Training School was escorted to the rostrum (above right) by a DEA director, and received a certificate from President Margaret B. Inslee and Secretary-Treasurer Thomas Parson.

Nino and Helen Settineri, (right) ballroom instructors at the DEA convention, appear before a television camera as they discuss the differences between dancing today and yesterday with Pat Rooney, Sr., the grand old man of dancing who is currently in *Guys and Dolls*. They appeared on Dave Garroway's *Today* program on NBC.

Mr. Rooney was one of the four persons honored by DEA for contributions to the world of dance during the past year. The others were: Lucia Chase, director of Ballet Theatre; Kathryn Lee, now on tour with *Two on the Aisle*, and Bob Evans, also of *Guys and Dolls*.

National Association of Dance and Affiliated Artists, Inc.

n.y.c.—chicago—dallas—hollywood

Masonic Auditorium, Hollywood
July 12—18

Adolphus Hotel, Dallas
July 24—30

Congress Hotel, Chicago
August 2—8

Hotel Statler, N.Y.C.
August 10—16

• The youngest dance association is NADAA, which in this, its third year, held four conventions, (each with concurrent teachers' conservatoires and junior seminars) during July and August in Hollywood, Dallas, Chicago and New York.

Course of study, programming and banquet entertainment were similar if not identical in each city, but material taught, notebooks, and a few of the faculty were different.

The innovation of junior seminars for advanced students (over twelve years of age) proved that a nine-to-five study schedule discouraged no one. Plans are being made to continue junior seminars in the future.

Current officers of NADAA are President Arthur F. Bergh; 1st Vice-President Louis Cresenta; 2nd Vice-President Joe Price and Secretary-Treasurer Ruth Thibaut. NADAA borrows its method of officer election from business corporations, i.e., officers are elected by the Board of Directors, the Board is elected by the vote of the members. Mr. C. L. Smith is chairman of the Board of Directors.

Above, members of the N.Y. NADAA Junior Seminar line up to greet members of the faculty at the end of their week of study. As their names are called they go forward to receive a gold and enamel award pin and shake hands with President Bergh.

At the Hollywood meetings of NADAA, noted dancer Leon Danielian posed, below left, with his 1952 ballet class.

Toni de Felice teaches a class in Hawaiian dance at NADAA's Chicago conservatoire, below.

report and informal photos by Ann Barzel

Chicago National Association of Dancing Masters

Normal School: August 5-22

Convention: week of August 17th

at the Hotel Sherman

A flavor of friendliness and geniality suffused the recent CNADM meeting, which was also its 40th anniversary celebration.

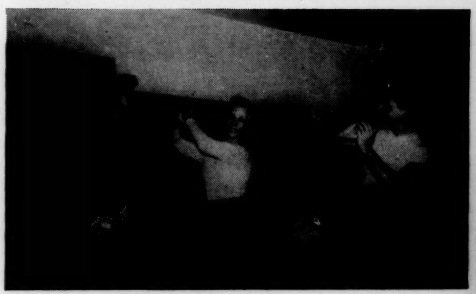
• The progress made in teaching in America was especially discernible in the ballet department, which had not only a greater percentage of teachers participating on the floor, but the calibre of work and concern with basic concepts indicated higher professional standards. The daily terminology seminars, led by Principal Elisa Stigler, were stimulated by faculty members Thomas Armour, Gertrude Jory, Bentley Stone, and Muriel Stuart.

In observing its 40th anniversary the organization conferred honors on individuals who have contributed to the dance profession in America. Citations of merit were awarded Rudolf Orthwine, publisher of DANCE Magazine; Helen Dzhermolinska, former editor; Anatole Chujoy, editor of Dance News. Secretary-Treasurer William Ashton, for forty years an officer of CNADM, received a special award for meritorious service. Honorary memberships were given to Irene Castle, Margaret H'Doubler, Vera Ellen and Donald O'Conner. Adele Artinian was cited for her pioneer work in television.

Danny Hoctor and Betty Byrd and Louis DaPron were among the special delights of the several programs. Luzell and Gerald, Judith Sproule's demonstrators, won a special place for their polished and sensational work. Everybody loved the way Yurek Lazovsky demonstrated each of his character dances before he taught it—and everybody got Muriel Stuart to autograph their copies of her recent book.

Officers elected for next year are: President, Edna Christensen; Vice Presidents, Gladys Benedict, Louise Ege and Minette Buchmann; Secy.-Treas., William Ashton; Principal, Elisa Stigler; Educational Director, Adele Artinian. The Board of Directors consists of Marie Frank, Leo Kehl, Marie Buczkowski, Andy Quaid and Eddie Roberts.

Left, Irene Castle and Donald Sawyer gave an unrehearsed demonstration of the Castle Walk.



Top, the 40th birthday cake is cut by William Ashton, who has been an officer of CNADM for 40 years, with President Edna Christensen and Regional Director Mildred Floerke standing by.

Middle, Virginia Lee Kehl (3rd generation Kehl to get her CNADM diploma) congratulated by her father, former CNADM president Leo Kehl, of Madison, Wisconsin.

Bottom, Dorothy and Bob Conessa teach a production number.

Dance Masters of Southern California

July 6-10

Hollywood Roosevelt Hotel, Hollywood

Gladys Bowen (center, wearing white lei) teaches a version of teen-age Swing at the annual convention of Club # 1, affiliate of the Dance Masters of America.

Newly elected officers are: Margaret E. Ketchum, President; Audrey Share, 1st Vice-President; Margaria Otero, 2nd Vice-President; Virginia Saar, Secretary; Dorothy Lee Tifal, Assistant Secretary. Board of Directors are: Thomas M. Sheehy (president last season), Grace Rocklin, Ernest E. Ryan, Trinidad Goni, Mattie Inzerello, Chloe Call, Agnes Ward, Mildred Stover, Eugenia Hoffer, Sergeants-at-arms: Eric Leidberg and Herbert Glass.

Dance Masters of California, Inc.

Affiliated Club #13, DMA

June 30th through July 4th

St. Francis Hotel, San Francisco, Calif.

Texas Association of Teachers of Dancing

June 23-27

Galvez Hotel, Galveston, Texas

Faculty and members attending the Galveston Training School pose for the record. Mrs. Camille Long (6th from right in front row) was the Normal School Principal. Ruth Barnes, Louis Da Pron, Gertrude Edwards Jory, Bill Cassidy and Grover Abel were the faculty members.

Dance Teachers' Club of Boston

10th Annual Training School: August 25-29

29th Annual Convention: September 2-6

Hotel Bradford

The team of Hoctor and Byrd, assisted by Bonnie Lee, instruct the tap group of the Boston meeting. Elsie Olson was Training School Chairman, Harriet A. James is President of the Club.

how to enjoy the Tango

• Anthropologists may give the juke box credit for the current resurgence of Tango music. Whatever the reason, let us be grateful that the men who make dance music are playing Tangos, for Tango music is probably the most intriguing and inspiring of dance rhythms. Let's enjoy the Tango for the beautiful, exciting — and simple — dance which it always has been. Let's dance the Tango and keep it as an important part of our social dance repertory.

This seems like the proper time to dispel the mental miasma that has beclouded our attitude towards Tango. First we must discard the idea of Tango as an exhibitionistic dance, fit only for those with exceedingly supple joints and possessed of few inhibitions. For connoisseurs of the social dance long have known that Argentine Salon Tango or International Tango can be danced almost as simply and unobtrusively as a Foxtrot. And when it is danced that way, it gives a pleasure that never is known to those who make a stilted, mincing caricature of the dance through forcing it into mechanical phrasing and routines.

In Tango, as in Foxtrot, you should make liberal use of ad-lib natural "walking steps" — forward and backward, straight or turning, and sideward balance movements. These walks and balances link together the basic rhythmic units. These units are arbitrary patterns. They are not reversible — that is, begun with either left or right foot as is generally customary in Foxtrot and Waltz.

You need only a few rhythmic units, or basic steps, to have real enjoyment in dancing Tango.

You can gain a definite familiarity with Tango music as it applies to movement and the dance in this way. Get a few Tango records in typical "four-beat" style, such as *Adios Muchachos, Caminito* and *La Cumparsita.* "Four-beat" is the term used by musicians to distinguish modern Tango from Tangos with the habanera rhythm such as *La Paloma* and *La Rosita.* Avoid this style of Tango music.

Listen to the music and you will hear the repetition of the main bass beats, two to the

(*continued on page* 52)

Figure I: THE PROGRESSIVE SIDE STEP

The Progressive Side Step, supplemented by forward or backward Walks and sideward Link steps, provides your base of operations for other steps. The forward Q Q S movement always starts with the left foot. It can proceed from a closed foot position (see Promenade Figure IV), from a right sideward Link step, or from any forward step ending on the right foot.

FOOTPRINT								COUNTS
1	—	L F	—	Forward	—	Quick	—	1
2	—	R F	—	Sideward	—	Quick	—	and
3	—	L F	—	Moves in toward Right Foot and Forward	—	Slow	—	2
4	—	R F	—	Forward	—	Slow	—	3

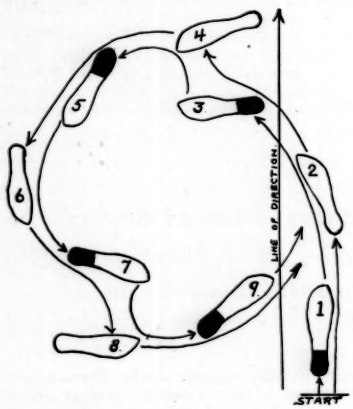


Figure II: THE PROGESSIVE SIDE LOOP

The same rhythm as in Figure I, except that it is preceded by two walking steps, and the entire sequence circles sharply to the left to make a loop.

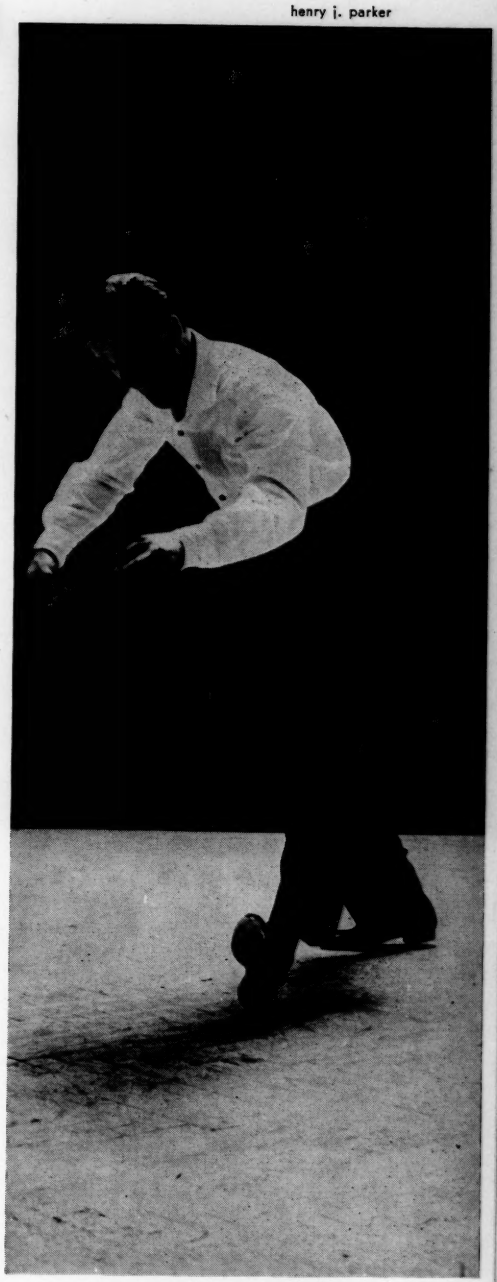
FOOTPRINT								COUNTS
1	—	L F	—	Forward	—	Slow	—	1
2	—	R F	—	Forward	—	Slow	—	2
3	—	L F	—	Fwd-circling left	—	Quick	—	3
4	—	R F	—	Sideward	—	Quick	—	and
5	—	L F	—	Fwd-circling left	—	Slow	—	4
6	—	R F	—	Fwd-circling left	—	Slow	—	5
7	—	L F	—	Fwd-circling left	—	Quick	—	6
8	—	R F	—	Sideward	—	Quick	—	and
9	—	L F	—	Fwd-circling left	—	Slow	—	7

the sixth in a series by a top-notch authority and dancer

by George Tapps

don't forget your Head!

henry j. parker



Photographed in action, any moment of Mr. Tapps' dancing reveals coordination in expression and line between his head and body.

• It doesn't seem possible, but so many dancers forget that they have heads! How often have I seen a young and promising tap student ruin a striking movement with a static head or inexpressive face. Sometimes this is the fault of the teacher, sometimes the student just isn't using his head!

In any human contact between people the head and the expression of the face are extremely important, why not in dancing? The fact is that in all kinds of dance, including tap dancing, the head *must* be a harmonious and vital part of the line and the mood.

For instance, a waltz is about to start. The dancer is standing still, ready to begin. If the head is slowly raised and turned in the direction of the first movement or step, an air of authority is established and the legato feeling of the waltz is already introduced.

In a Spanish dance, where most of the movement of the feet and hands are strong and staccato, the head, too, should maintain this strength. You may have heard the expression: "The dancer's eyes flashed fire." This is not literally so, of course, but the strong use of the head, the authoritative use of the neck, the hands and arms moving in accord with the dancer's feet, together they create an impression as strong as a powerful stimulant. If all of these things were done, but the head had been left static, the entire mood would have been destroyed. In fact there wouldn't have been any mood to destroy.

Sometimes by merely turning the head suddenly, or slowly raising or lowering the eyes, the head establishes completely and surely the desired moods. This requires hard practice and great control, but it is necessary for "projecting" a feeling or mood. Without it a dancer is merely good, with it a dancer makes electricity flow through an audience.

Here are some exercises to teach you to relax and free the head and neck:

• Keeping the shoulders straight and even, roll the head in a complete circle to the right. Starting with the right ear to the right shoulder, roll it slowly and continuously, back, around until ear is over left shoulder and around until the chin is on the chest. Repeat four times. Reverse, starting with left ear to left shoulder, to back, etc. Four times. There are variations of this that are also very good if done carefully, like dropping your head forward and back, as far as possible both ways or from shoulder to shoulder. without moving chest or shoulders.

• Another exercise: Head high, chin over left shoulder; keeping eyes at eye level, slowly turn head until chin and eyes are over right shoulder. Repeat four times slowly and continuously with eyes in constant focus. Double the tempo, spotting clearly over left and right shoulders. Repeat four times. Alternate sequence of slow and fast sets.

These are preparatory exercises. There are many more, but these will help you learn to use your head and eyes with authority.

You can begin practicing using the head freely with your tap exercises when you are so expert that you do not have to concentrate on the feet.

It is not easy to explain in words how to "project" through the expression of the face, or how the entire head becomes an important part of the meaning and line of your dancing, but this lesson has been an attempt. If anything puzzles you, I cordially invite you to write to me, c/o DANCE Magazine and I shall answer your questions. Goodbye until next month. *George Tapps*

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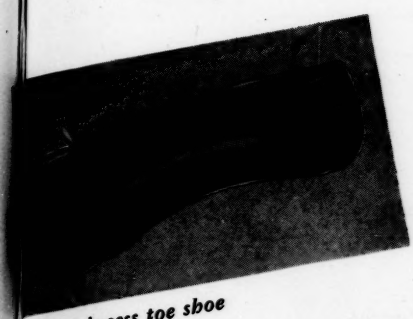

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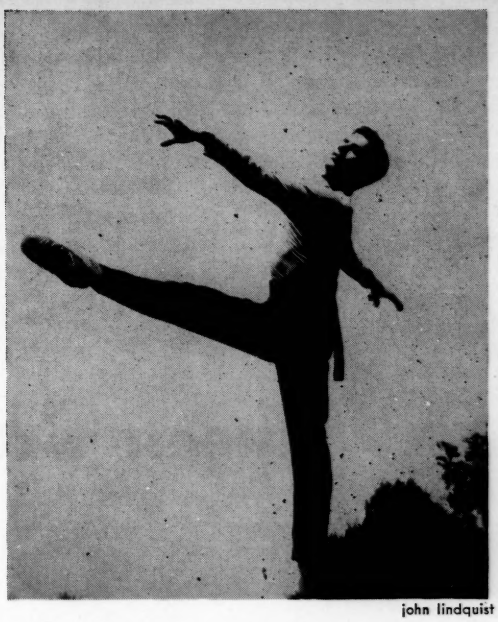
young dancer's dancer of the month . . Kelly Brown



Vital young featured dancer of Ballet Theatre . . . Kelly Brown

john lindquist

young Dancers section

Dear Editor,

Your letter came as a happy surprise . . . anyway, here's the information you asked for:

Born: Jackson, Mississippi on September 24th, 1928.

Dance Training: Started at the age of two for this reason: An uncle advised my mother to take me to the doctor when he detected a limp in my walk. The doctors discovered that one leg was about an inch and a half shorter than the other and told Mother to put me in her dancing school. She had been teaching for about two years then.

My teacher was my mother until I was seventeen, when I went to Chicago and studied (I was a scholarship pupil) for three and a half years with Bentley Stone and Walter Camryn. Started ballet when I was fifteen.

Special performances: The only special performance I can remember before I joined Ballet Theatre was the time I danced for the Women's Club of Maysville, Kentucky, and the pianist dropped the music three times.

Jobs: In order of occurrence, — Chicago Civic Opera with Ruth Page as choreographer in 1946; road company of *Carousel*, October '47 to June '48; Ruth Page-Bentley Stone Ballet Co. in the fall of '48; road company of *Brigadoon* from Christmas of '48 to February of '49, when I joined Ballet Theatre (February 21st).

Parts in Ballet Theatre: Among these are Red Boy in *Interplay*, which I did from my first season with the company; Pat Garrett in *Billy the Kid* (2nd season), the Father in *Undertow* (1st season), the Head Wrangler in *Rodeo* (3rd season), the Pastor in *Fall River Legend* (4th season); alternate for Kriza in *Fancy Free* (3rd season); *Design for Strings* and alternate for the Variation in *Interplay*.

My favorite parts are Pat Garrett; *Interplay* (any part), *Fancy Free*, and Head Wrangler.

Married Isabel (Isabel Mirrow) July 15th, 1951. Temperature 105 degrees, (ed. note: Kelly or the weather?).

Hobbies are hunting, swimming and springboard diving, bridge.

Outside interests are movies and Isabel.

Future Ambition: As for that, it's difficult to answer. Naturally, I want to be a successful dancer. But what does the success of a dancer consist of? Is it money? Is it fame? I intend to continue with Ballet Theatre, and in no ballet company can one make a great deal of money; and the chances of becoming very famous are slim. I think my ambition is to satisfy myself that the trust put in me by the people who are responsible for my being in the ballet was not unjustly awarded. That's a trifle idealistic, but without money or fame to look forward to, there must be some justification for working so hard. The ballet is not easy, as you know.

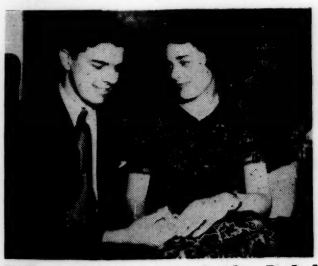
Then there's Isabel, who wants to settle down and raise a family, which could also be my ambition for the future, for I want to do that also. Sometimes I think this is what I really want. But then, the ballet gives me very little time to think about it.

Well, I hope I didn't get too carried away. . .

Isabel sends her best regards to you.

Sincerely,

Kelly Brown



Kelly and his recent bride, Isabel Mirrow, who is also a member of Ballet Theatre.

The factual information in this article was gathered in the course of preparation for Mrs. Woody's latest book, "Ballet In the Barn". In the book the mother of the heroine makes ballet settings for museums and professional doll collectors.

young Dancers section

queen victoria's Taglioni dolls

by Regina J. Woody

• Being a princess is a lonely job. There are so many places she may not go and people with whom she may not associate. In 1831, when Queen Victoria was twelve years old she was allowed only one young visitor a week, a little girl of good family called Virginia Conroy. Having to spend so much of her time alone with adults, more especially her governess, the Baroness von Lehzen, the young princess turned to dolls for the fun and companionship she could not have with other children.

Within two years the princess had acquired 132 dolls, some thirty-two of which she dressed entirely herself, sewing their frocks with tiny stitches and making hats, bags and jewelry and a coat or cape for each doll. The amount of skill and patience required, even though she had a great deal of help from her governess, is phenomenal for the dolls were not big, expensive bisque or china beauties, but little twopenny Dutch dolls, made of wood, about seven inches tall. They were jointed at shoulders, elbows, wrists, hips, knees and ankles and thus lent themselves well to being dressed and stood on a small table, as on a stage. They had piquant wooden faces with pointed chins and sharp noses. Bright spots of vermilion blazed on their cheeks, while their painted hair was neatly scrolled on their smooth foreheads. Delightful, quaint, intriguing they were, but playthings that many a poorer child or one with less imagination would have scorned.

The princess kept a record of her dolls and the way she dressed them in a copy book, now yellow with age. In her own handwriting on the inside cover of the book, handwriting which is straggling but determined, is written "My List of Dolls." On the pages in a more delicate feminine handwriting, evidently that of the Baroness von Lehzen, are the names of the dolls, the character the doll represents and the costume being worn.

It would seem that the little princess was allowed to go to the King's Theatre very often, even though she was not permitted many visitors of her own age. That she enjoyed and profited by her visits there is certain for fully half her collection of dolls are dressed most exquisitely as dramatic actresses, opera singers or ballet dancers. All of the dolls are dressed most carefully and many of the costumes must have required weeks of work. Sewing for dolls only seven inches tall means cutting and sewing infinitesimal bits of material with the greatest care. When the tiny costumes have tight bodices, balloon sleeves and every skirt is very full and trimmed with bows, flowers, jewels or embroidery, such dressmaking becomes an art indeed.

Ballet dancers seem to have been the young queen's first love for they are myriad in number. Their costuming must have been a joy for it is exquisitely done and for the most part it is done quite authentically. The names of the ballerinas are those who were adored in 1831-33, though the names, except for that of the romantic ballerina Marie Taglioni are not so well known today. The Taglioni dolls, which you see on these pages, are shown in a variety of costumes, though it is *La Sylphide* of Marie Taglioni which is most easily recognized. Some of the other ballerinas dressed by the princess are listed as Mlle Proche, Mlle Pauline Duvernay, Mlle Porphyrin Brocard, Mlle Leontine Heberlé, Mlle Sylvie Leconte, Mlle Pauline Leroux, Mlle Zephrine Galebstie and the Mademoiselles Melanie and Euphrosine Ancilin. Few of these names are familiar to us nowadays, but they must have spelled enchantment for the young princess who so painstakingly dressed her dolls in the costumes the ballerinas wore when they danced before her at the King's Theatre.

That the little princess was partial to ladies is quite evident, perhaps because she was tremendously fond of the magnificent gowns they wore to court functions which she might glimpse only briefly. At any rate she dressed nearly all the dolls, whether they were court ladies,

actresses or ballerinas in bouffant frocks, with tight jeweled bodices. On their little heads she balanced magnificent hats loaded with ostrich plumes or flowers and around their shoulders swing great sweeping velvet capes in glorious jewel tones. Gold tinsel skirts, wider even than those of today, are heavily embroidered or covered with sequins or flowers. There are several crowns of red velvet, thickly covered with seed-pearls, while most of the ladies sport several long necklaces. These exquisite accessories must have been great fun to make, despite the difficulty of dealing with so much splendor in such minute quantities.

The young princess was delightfully human in that most pajamas. We don't know what role he was dressed for, the copybook doesn't say, but it is evident he was in costume for some important part, for it took a great many stitches, very fine ones indeed, to sew ribbon less than a quarter of an inch wide on so tiny a shift — and there are several rows of such ribbon.

Creating these costumes for her dolls must have opened up a world, not of make-believe, but of reality for the little princess.

There is no doubt that a child who made such exquisite costumes for her dolls must have been a very well-read and very self-sufficient little girl. Certainly as the princess

Above is a photograph of the Taglioni dolls dressed by young Princess Victoria. They can be seen today at Kensington Palace Museum in London, England. All are seven inches tall, jointed and have hand-painted faces and hair. The costumes of *La Sylphide* (3rd from left) and *William Tell* (2nd from right) are most easily identifiable.

of her effort was devoted to the magnificent overdresses of her dolls. "Not much care was expended on underclothing" is definitely an understatement, for it is evident that the panties and the petticoats of the dolls are planned to serve only a useful purpose. However, no effort was spared when it came to trimming the ball gowns, ballet frocks and evening wraps.

The fact that even in those glittering days men's clothes were far less gorgeous than women's may account for the fact that there are only about a dozen male dolls in the collection. Most of them are in court dress of fine satin and brocade with plumes on their hats and lace ruffles at their wrists. However, M. Albert, Ballet master of the King's Theatre wears a short white tunic, which if it were not trimmed at the bottom with rows of narrow blue ribbon, would certainly seem to be the top part of a pair of examined actresses and ballerinas on the stage and then dressed her little dolls like them, she must have learned a good deal about the characters they played as well as something about their own private lives. No doubt this thought-provoking hobby on which the Princess Victoria expended two precious years of her childhood laid the foundation for the steadiness of purpose and the womanliness for which she was so admired when she became Queen of England.

Free!! Lovely Taglioni Doll Bookmark

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Diet for dancers

Are you Undernourished?

by Susan Wahl

• A recent national survey, scientifically conducted, has shown that substantial groups of people are undernourished right here, in the richest country on earth, and that women are the worst fed of all. Our only well-fed ones are babies up to the age of two (at which time they start getting away from special diets and formulas and join the family table).

The result of undernourishment is not only poor health, lack of energy, nervousness and fatigue, but beauty and good looks suffer, too. Pep is missing, there is no sparkle in the eye, and the joy of kinesthetic awareness is affected.

The habit of skipping a meal is a major culprit. How many of us snatch a cup of coffee and call it breakfast, or have a malted or soda instead of a balanced lunch? Too many. I particularly want to point out that breakfast is as important as lunch or dinner, and that every single dancer should start the day with the foundation of a good breakfast.

You can fortify any of your meals with additional vitamins, proteins and minerals (all of which carry very few calories and much energy). We have mentioned the value of wheat germ. Another excellent way is by using dry skimmed milk, which is milk with 99% of its fat removed, but which retains all its other important food elements. Dry skimmed milk may be used in many ways. Try it with scrambled eggs, creamed soups, gravies, au gratin dishes. A half cup of dry skimmed milk gives you twice the amount of proteins which you get in a helping of meat.

Last month we pointed out that an active dancer requires four to six hundred more calories than the average person, but that those calories must be so spent that they do not produce fat. So again the following menus are planned to be about 2400 calories in order for you to keep the weight you now have.

Breakfast:	
1 large glass of orange juice	150
scrambled eggs and dry skimmed milk	200
2 slices whole wheat toast and butter	200
coffee or milk	25
Lunch:	
large glass of V8 juice	100
tuna fish salad with chopped green peppers and celery	200
hard roll and butter	100
cheese and fruit	200
Dinner:	
asparagus soup with dry skimmed milk	100
breaded veal cutlet	400
green peas	50
cole slaw	150
bread and butter	100
apple brown betty	300
coffee	25
total	2400

Breakfast:	
1 large glass of juice	150
½ cup wheat germ with milk and honey	165
2 slices crisp bacon	50
coffee or milk	25
1 slice whole wheat toast and butter	100
Lunch:	
cheese souffle	250
baked potato and butter	150
pickled beets	50
roll and butter	100
sliced pineapple	50
glass of buttermilk	100
Dinner:	
celery soup creamed with dry skimmed milk	150
cubed sauted liver with onions	250
scalloped potatoes with skimmed milk	150
creamed spinach	100
mixed salad	150
bread and butter	100
cheese and crackers	250
coffee or milk	25
	2365

Recipes

Breaded veal cutlet: Season a pound of veal, cut flat and thin, with salt and pepper. Coat first with flour, then with slightly beaten raw egg, and finally with bread crumbs mixed with wheat germ. Fry in hot fat until golden brown. Turn only once.

Scalloped potatoes: Boil potatoes in peel. Cut into small slices and put in layers in a pirex dish. Make white sauce with: 1 tablespoon butter or margarine, 1 tablespoon flour, 1 tablespoon dry skimmed milk, 1 cup milk. Pour white sauce over potatoes. Bake in hot oven 15-20 minutes. You can make this into an excellent main dish by alternating layers of sliced ham, left-over meat or sliced hard-boiled eggs with layers of potatoes (remembering to start and finish the dish with the potatoes).

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by M. Lurje

The Seasons: Glazounov

Capitol: 12" : P 8157: both sides

• It happens not infrequently that a piece of music outlives the ballet for which it was commissioned. That is the case with *Les Saisons*, a one act ballet in four scenes with book and choreography by Marius Petipa and music by Alexander Glazounov. The ballet was first produced at the Hermitage Theatre in St. Petersburg in 1900, and was never done in its entirety outside of Russia. However, all of the music and a section of the dance lived on to fame.

Composer and choreographer collaborated to create a highly poetical set of dances inspired by the phenomena of the changing seasons. Scene I is a winter scene, and concerns itself with Winter and his companions, Hoar-Frost, Ice, Hail and Snow. Two gnomes set fire to some faggots and Winter and his friends, distressed by the warmth, vanish.

Scene II is sylvan with Spring, Zephyr, Birds and Flowers. When the sun gets too hot they all wander off and Scene III shows the Spirit of the Corn disporting herself in fields of wheat. Naiads, Satyrs and Fauns enter, making matters very lively, but Zephyr returns to shoo them all away.

In the final scene autumn leaves are falling as Bacchantes dance! The other seasons join, and the movement is climaxed with a dance of frenzy. There is an epilogue, or apotheosis, in which the stars shine down from above.

During the first Paris season of Diaghilev's Les Ballets Russes, the music of the Bacchanale was rechoreographed by Fokine for *Nuit d'Egypte*. Later Anna Pavlova used this Bacchanale sequence as a separate dance and toured Europe and the United States with *Autumn Bacchanale*, as she called it, one of the famous dances in her repertoire. Her success with it was a combination of her genius and the alluring rhythm and intoxicating themes of the music, for in the entire literature of choreographic music there are few pieces so exciting as this work by Glazounov.

In this recording the ballet suite taken from *The Seasons* is played by the French National Symphony Orchestra, conducted by Roger Desormiere. The performance is faithful to the suite extracted by Glazounov himself, and the cuts are few and of minor importance. The recording is excellent, though tempi toward the end are inclined to be rather fast, making for an invigorating performance. This record should definitely be in your collection.

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(*continued from page* 10)

scriptions of his dancing are not as detailed as the graphic and poetic accounts we have from critics like Carl Van Vechten—here the great reputation is stressed and it is not easy to imagine what his great dancing must have been like. Perhaps this is only natural when Mme. Nijinsky suggests that the truth of that reputation is in doubt in the minds of the unenlightened, but it would have been interesting to have her personal recollections of the qualities that made him great. People talk endlessly of the Nijinsky leap, the Nijinsky elevation and he becomes a magical jack-in-the-box unless we have also supplementary description to excite the imagination about his great performances.

Such descriptions we have in a few other books, Mme. Nijinsky's is an intensely personal story and not a work of criticism and it might be unfair to ask for such an interruption of her narrative if it weren't for the fact that Nijinsky the man is interesting principally because he was an extraordinary dancer.

Readers of Mme. Nijinsky's earlier book will note here the different story of the reasons for Nijinsky's dismissal from the Russian Imperial stage. In *Nijinsky*, it was the dancer himself who insisted upon the costume the theatre management found unsuitable; in this book, Diaghilev insists. There are a few misprints: *Les Sylphides* for *La Sylphide* at one point and Nijinsky's birthday here is December 28, 1890 whereas the earlier biography specified February 28. But these are slight faults in a book Mme. Nijinsky did well to write. We, as well as Nijinsky's future biographers, must be grateful.

Francis Mason

The Great God Pan
by Robert Payne
Hermitage House, New York, 1952
Illustrated. $3.75

There is much more to Charlie Chaplin than the most superlative epithets can describe. His appearance and enthusiastic reception by the world must have been the answer to a deep felt need. This is one of the themes explored by Robert Payne in his brilliant book "The Great God Pan," in which he shows that Chaplin created in Charlie an archetype of our time which has already become as legendary as Don Juan or Faust. In his last chapter, "Portrait of the Moralist," he says:

"The dancing figure of Charlie represents a human . . . quest. He has no desire for conquests. His desire is for freedom in a trammelled world. He is the virgin spirit of liberty who refuses to be oppressed, refuses to talk in mock profundities, refuses to concern himself with the origin of the universe or with anything except the practical things of the moment, *l'homme moyen sensuel* raised to the pitch of perfection, desiring above all that the world should provide him with sleep, rest, food and amusement, bewildered by machines, and still more bewildered by himself, by the fact that a man is a man. He is the least dangerous of the great archetypes, the most human, the most incorrigibly concerned with things as they are. His characteristics are a terrible enthusiasm and an odd mania for laughing at the world's incongruities, and in his own capricious way he is determined, like Cinderella, that the last should be first, but he goes further, for with the crook of his bamboo cane or a jab in the eye he ensures that the guilty are condemned."

"The Great God Pan" is not a biography of Chaplin. It is a book on Charlie (with and without the mask of the tramp), "half god, half man, and always vagabond, brother to St. Francis and the moon, the loveliest thing that ever graced the screen." Although Robert Payne speaks of nothing and nobody else but Charlie, he follows the traces of this immortal figure through all the ages and countries of the world. As if seen through an imaginary kaleidoscope, Charlie appears before our eyes in all his incarnations and reincarnations of which the god Pan is his great ancestor. In these pages the spirit of the unforgettable clowns is conjured up in an attempt to show their close relationship with Charlie whose growing development is then unfolded with searching love and penetrating analysis. In a "Note on the Author" the publisher states that Mr. Payne is a versatile and prolific writer who, at the age of forty, has forty-five books to his credit. This one on Charlie would have sufficed to establish him as an excellent writer, erudite and entertaining at the same time.

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New London

(*continued from page* 17)

Schoenberg), one was constantly reminded of late Renaissance Italian religious paintings. Indeed, some of the dance's most effective moments were its static, pictorial ones.

The dance is based upon the legend of the Annunciation, with Mr. Limón as Joseph, Miss Koner as Mary, and Lucas Hoving as the Heavenly Messenger. The opening and closing portions — the expressions of devotion between man and wife — are perhaps the most telling of the entire work. They have an air of noble naivete as the couple make strange designs with a large board (symbolic of Joseph's trade) that foretells the cross their unborn son will someday bear.

In movement style *The Visitation* is a compromise between pantomime and dance. It has a slight tendancy to bog down because the impetus is so clearly pictorial, rather than kinesthetic. It is, however, the kind of work that will gain in dimension as the characterizations deepen.

Pauline Lawrence's costumes are simple yet sumptuous and have the vibrant hues of stained glass.

Also visual was Mr. Limón's *The Queen's Epicedium*. It had the rather specialized neoclassicism of a Puvis de Chavannes painting.

For this dance Mr. Limón has selected a strange and rather intriguing subject. It is Purcell's elegy on the death of Queen Mary in 1695. The words, which are in Latin, refer to Mary as Queen of Arcadia and describe how the inhabitants of that pastoral land mourn for her.

When the dance begins, the stage is divided into roughly two areas. Downstage left of center are three black-clad and sadly drooping figures. One, draped like a Greek muse, begins to sing. The other two weave slow, intricate patterns.

As the singer continues her plaintive lamentation, a static queen figure from upstage right moves slowly down and joins the nymphs (who are unfortunately costumed like trapeze artists). After a trio that is not yet clear in intent, she leaves them and returns to her original spot and slowly removes her crown.

The dance, as it now stands, is fraught with possibilities that have not been fully realized. The only role that is carefully formed is that of Betty Jones, the classically draped singer. Miss Jones moves with elusive dignity and sings like an angel. And the Purcell music, with its long legato phrases and Latin words is no easy task!

At present the dance tends to slip from its formal freizelike quality into semi-realism. This might be remedied by keeping the queen in isolation in an area of light or on a platform. At any rate, *The Queen's Epicedium*, when it has been truly completed, should be far more distinctive than the slightly senti-

(*continued on page* 42)

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New London

(*continued from page* 41)

mental *The Visitation.*

Jane Dudley's *Family Portrait* (Meyer Kupferman) is a pleasantly two-dimensional depiction of scenes from the life of a small boy. The dance is conceived in bright post-cardy style that is an idealization of a child's world. The gay set by Milton Synne is an enlarged Tinker Toy, and the costumes by Harriet Winter are like the figures in a child's coloring book. The music, too, is brash, energetic, and narrative. (It even simulates the bawling of a child in the tantrum scene and the clank of a carousel in the outing scene).

So much for trimmings. The dance itself is in roughly four scenes — a birthday party, a peaceful bedtime, a tantrum bedtime, and a Sunday outing. The most carefully developed thus far is the tantrum scene in which Miss Dudley has caught much of the humor and pathos of a conflict between the child and his family. When the child is punished, all somehow lose face.

Family Portrait has the makings of a work of delicacy and wit. But it needs slow and careful polishing so that it does not fall into the traps of literal pantomime. The individual characters like the father, the mother, the grandmother, and the older cousin, are still merely names on a program.

It would be interesting to see the role of the child played by a child, instead of by a dancer like Ronne Aul, who towers above his "parents" (William Bales and Sophie Maslow) in technique and size.

And again the problem of style appears. What is the style of a piece like *Family Portrait?* Our guess is that it should be performed with a candy box daintiness, as though its scenes were indeed leaves from a family album.

Sophie Maslow's *Snow Queen* (Serge Prokofieff) has the solemn self-absorption of an embryo. The dance has to do with the eternal conflict between good and evil. Good is represented by (cliche of cliches!) a maiden with a flower, and Evil is championed by the Snow Queen's magic mirror which minimizes good and magnifies evil. After some turbulent tumbling, a group of assorted lovers, companions, etc., leave the stage to the girl with the flower, who wins back her errant young man despite the efforts of the Snow Queen.

At this point much of the movement is still improvised, as are the costumes by Harriet Winters. What the work will look like when it has been given a dramatic continuity it is hard to say.

Dancers in *Snow Queen* and *Family Portrait* were Ronne Aul, Anneliese Widman (whose infinite technical resources haven't begun to be explored by either choreographer), Muriel Manings, Billie Kirpich, David Wood, Charles Czarny, Irving Burton, and Lili Mann.

The Festival Committee showed acumen in its choice of guest stars this season. They selected a young virtuoso (Ronne Aul), an incomparable stylist (Pearl Lang), and a talented couple who have already earned themselves a considerable following (Emily Frankel and Mark Ryder).

Mr. Aul performed five solos, one of which was a premiere. Called *Mostly Like Flight,* (Stravinsky), it was a rather typical "young dancer" experiment in spatial exploration and use of head and arms in rapid, birdlike gestures. It was performed in Mr. Aul's usual sharp, strong fashion, but as he ran and hopped along imaginary zig-zags, one had the feeling that the dance had been devised without much emotional expenditure.

The remaining dances were taken from Mr. Aul's existing repertoire of which the earliest works (*Movement Dance* and *Street Musician*) are still the finest because they have a sincerity and deep joy in movement.

Humility and a deeply professional attitude characterize virtually everything that Emily Frankel and Mark Ryder do. While these are no substitutes for objective craftsmanship, they give their every dance a dimension beyond mere choreography. Of their three works (*The Misfits, And Jacob Loved Rachel,* and *Biography of Fear*), we found *And Jacob Loved Rachel* the most mature and sensitive. As it builds to the final towering moment of resignation with Jacob accepting the wife he did not choose, the dance is filled to the brim with emotion, yet it never spills over into pathos.

The idea behind *The Misfits* is keenly philosophical. They attempt to show how people can function solely on outside stimuli and how, because they have no personal center, they cannot make true contact with other people. The dance, with its scurrying backward walks and its droopily ornamental gestures, seems at this point somewhat like a sketch for a larger group.

The most beautiful dancing of the entire festival came from Pearl Lang, who performed some of the solos and group works from her recent New York concert. In watching Miss Lang dance, we again found ourself mulling the question of style. She has style — a personal style — and a dancing style. Although her movement orientation is close to that of Martha Graham, she is not fettered, but freed by it. With Miss Lang the contours are softer, the gestures more filigreed, the whole effect more calmly, less militantly feminine than with her mentor.

Miss Lang was assisted by Mary Hinkson, Bertram Ross, David Wood, and Irving Burton. Her pianists were Eugene Lester and Hazel Johnson. Russell Sherman was pianist for the Dudley-Maslow-Bales ensemble. Natasha Koval played for Ronne Aul. And Julius Epstein was musical director for the Limón company. Thomas Watson and Thomas Skelton were in charge of lighting and staging for the Festival.

(*continued on page* 44)

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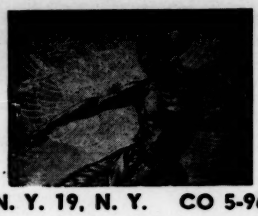

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New London

(*continued from page* 43)

The Festival also included a glowing performance of Doris Humphrey's *Day on Earth* with a delightfully self-assured child named Sally Hess in the role made notable a few seasons back by Melissa Nicolaides. Also included were José Limón's *Concerto Grosso* (Vivaldi) with Lucas Hoving in Mr. Limón's role; Doris Humphrey's *The Story of Mankind* with Pauline Koner and José Limón; Sophie Maslow's *Four Sonnets* (Schumann) and *The Village I Knew* (with priceless characterizations by Jane Dudley and Billie Kirpich); and Jane Dudley's *Sonata* (Bartok).

And so another New London Festival came to an end. Although the currents of modern dance are shifting, there is no cause for despair. For no art ever stands still — least of all the modern dance!

Open Letter

(*continued from page* 8)

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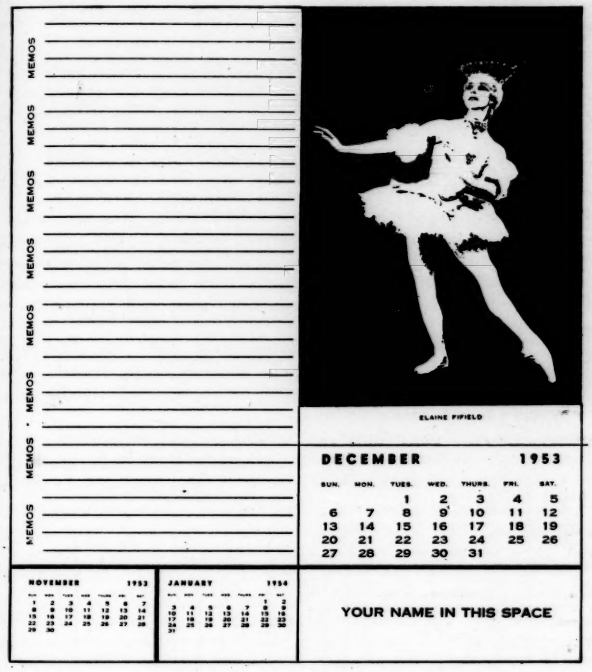
the 1953 dance calendar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suggestions for a Studio Bookkeeping System

by Toni Holmstock

• One of the greatest bug-a-boos for people in the arts is bookkeeping. And yet anyone who has a checking account and makes some effort at keeping a correct balance is practising bookkeeping. There are a number of studios that practise the pay-as-you-go system. Here the student pays for each lesson just before or immediately after each class. Too often the comparatively small sum collected during the day is meaningless unless it is banked and checks drawn for expenses.

If you can add and subtract, you can keep a simple set of books. Many dance school owners could be financially successful if they would set up a simple system and keep it going. This is one phase of the business which cannot be put off for the time when you have a free moment. It must be attended to regularly every studio day.

The simplest method is to have two ledgers; one in which to enter daily income, the other devoted to a record of students' payments. Let us call the first the Cash Book and the second the Student Payment Ledger. The Cash Book will have the headings contained in the illustration below:

Date		Name	Cash Rec.	Deposited	Monthly Total
Oct.	1	Jameson, Jane	1 0 00		
	2	Bee, John	5 00		
		Jackson, Neal	1 0 00	2 5 00	

CASH BOOK

Any stationery or five and ten cent store carries a simple type of cash book. You can make the headings yourself. This method of procedure is about as elementary as you can get. It will give you a double check on yourself. The amount under "Deposited" should check with each entry made in your pass book at the bank. With this system you can draw a quick total each day, week or month. The Cash Book should be totaled at the end of each month, and the total sum entered after the last entry in the following manner:

Date		Name	Cash Rec.	Deposited	Total
Oct.	31	Jane Jones	1 0 00		
		T. Brown	5 00	1 5 00	
					3 5 0 00

All money coming in during the day will be listed here, and *all* the monies taken in will be deposited in the bank the following day or at the end of the week. Not one penny of cash or checks taken in will be spent! When you need money, be sure to draw a check for every bill to be paid. The check stubs will be clearly marked—stating date, purpose and to whom made out.

Every business has some small items to be bought and paid for daily. For this purpose one check is drawn, made out to petty cash, and the money is accounted for by slips (vouchers) which state date and purpose for expenditure and the amount spent. For instance: the small studio finds that during the week or month there is need for rosin, soap, stamps, etc. It would be foolish to draw a check for each item amounting to a dollar or less. The money from a petty cash check (kept separately from all personal monies) is used for these small expenditures. As the money is spent, a slip or voucher is placed in the box or envelope where petty cash is kept. When the money is all spent, the slips should add up to the original amount of the petty cash check. If you have drawn $5.00 for the week for such small items, your slips should add up to $5.00.

Regular expenditures, such as rent, light, phone, advertising and salaries should not be paid from petty cash, or by cash. They should be paid for by check! It is unnecessary to have a complicated set of books for these expenditures. A running entry can be made at the end of the month. This list can be made from the check stubs, and entered on a separate page in the Cash Book for that particuar month:

October

Expense Item	Amount	Income	Balance
Rent	100.00	350.00	
Light	20.00		
Phone	10.00		
Petty Cash	25.00		
Salaries	50.00		
Advertising	24.00		
	229.00	350.00	121.00

STUDENT PAYMENT LEDGER

The Student Payment Ledger will establish the money due from the student and the payments made by the student. This ledger should be in loose-leaf form so that new pages may be easily inserted, since it is most convenient to keep it alphabetically; each student's account on a separate page. At a glance you can tell whether money is due you or the student has lessons due him.

If a course of 40 lessons is arranged for, you may or may not know *when* these lessons are to be taken. But the *number* of lessons is established and therefore can be listed. Under the DEBIT column will be the total amount for the course of 40 lessons. The example which follows gives both the number of lessons and the dates that lessons are due:

Name *Joseph, Jane*
Address *1450 Avenue A* Phone *Judson 6-5961*
Credit Limit

Date 1952	Items	No. lsns.	Debits	Date	Items	Credits
Oct. 1		1	5.00	Oct. 2		1.00
9		2		10		3.00
16		3				
23		4				
30		5				
Nov. 6		6	5.00	Nov. 6		1.00
		etc.				5.00

It is safer to write in ink and to mark the totals in pencil, so that there is no confusion, particularly in the credit column. If the dates are entered when lessons are due, and one is missed, it is advisable to mark the substitute date alongside the original date.

If the school sells any commodity the entry can be made on the same page, both debit and credit for the article, just as a lesson would be marked.

Entries in these two books (Cash Book and Student Payment Ledger) can be made at the end of the day or before the following day's business is begun. For this reason time should be taken to note money transactions in any way possible; duplicate receipts or even on a scratch-pad, so that nothing is left to memory. (*continued on page* 53)

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4 Dictation — Office scene using Boss and three Stenographers with typewriters.
5 High Hats In Harlem—Novelty strut tap. Special music 50c extra.
6 Hittin' The Highway—Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.
8 Tin Pan Alley—Music Shop Patter Tap.
9 Doctor Swing—Hot Tap Patter. Group.
10 Number Please—Telephone tap story. Boy and girl.
11 Climbin' High — Novelty tap dance. Ladders group. Special music 50c extra.
12 Whisk Broom Tap—Two or group. Brooms covered with emory cloth.
13 Chinatown Tapics — Chinese Laundry. Two novelties.
14 Ballin' The Drum—Military novelty. Bouncing ball on drum. Special music 50c extra.
15 Dot and Dash — Boy and girl novelty pantomime in a telegraph office.
16 Skipping The Beat—Boy and girl Special song 50c extra.
17 Pullin' The Skiff—Solo or group hot-cha. Song 50c extra.
18 Tapping The Keg—Show stopping novelty.
19 Tappin' The Tom-Tom—Musical Comedy group number.
20 Tap Dance Sitting Down—Line-up of girls big tap ensemble number.
21 Washboard Rhythm—Solo or group using thimbles for strumming.
22 The Scratch—Eccentric solor or group.
23 Shakin' The Shaker—Intermediate—cocktail shakers-off beat rhythm.
24 Technique vs. Swing—Court Room Scene good opening—cast of eleven.
25 Buck-aroo — Intermediate group of four-lariats.
26 Signals—Intermediate—Navy flag Wig-Wag.
27 Semaphore Tap—Intermediate—military tap swish of flags on stop time music.
28 Broom Dance — Intermediate — using small push brooms, stiff bristles—group.
29 Soft Shoe Cane—Solo or group. Lots of style top hat and tails.
30 Taps In Pawn—Opening Number —Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.
31 Treadin'—Intermediate Stair Dance.
32 Cricket Strut—Children or adult beginners.
33 Pop Gun Parade—Children, easy.
34 Military Drum—Group-drums attached to backs.
89 Banjo Tap—Novelty tap Dance.
90 Anvil Chorus Tap—Group, with prop anvils.
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(Please order by number)

92 Doing The Jay Walk—Musical Comedy Tap.
93 Truckin'—A Tap Dance Version.
94 Piano Tap—Group, carrying toy pianos.
95 Mammies On Parade — Group, southern mammies and Topsy.
96 Hot Feet — Group, boot-blacks and customers.
97 Swishin'—Solo or group strut.
98 Ozark Antics—A Hillbilly Novelty.
99 Hot Tamales—Solo, duet or group.
100 The Continental—Duet or group.
101 The Big Bad Wolf and The Three Little Pigs—Quartet.
102 Shakin' The Rhumba—Solo or group, with rhumba shakers.
103 Tambourine Rhythm — Solo or group, with tambourines.
104 Tap-ioca—Duet or couples.
105 I See By The Papers—Rubber-legs rhythm, duet.
106 Jungle Rhythm—Two groups of girls.
107 Mexiconga — Musical Comedy Tap Version.
108 Tambourine Tap—Solo or group.
109 Musical Comedy Tap Routine—Solo or group.

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35 Tap Teasers—Rhythm and Riff.
36 Rhythm-Time — Rhythm One O' The Best.
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40 Advanced Soft Shoe—Effective toe and heel work.
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43 Rhythmology — Wing and Toe Stand combination.
44 Rhythm Riddles—Stylish heel and toe work.
45 Adv. Syncopated Waltz Clog—It's different.
46 Twirling Rhythm—Smart Tap Solo.
47 Rhythmantics—Rhythm Solo.
48 Riff Time—Advanced Riff Rhythm.
49 Rhythm Preferred — Professional Routine.
50 Rhythm Kinks—Professional Routine.
110 Advanced Rhythm Routine — Solo or group.
111 Riffles—Advanced Rhythm Routines.
112 Advanced Rhythm Tap—Solo or group.
113 Advanced Syncopated Soft Shoe
114 Jack Manning Tap League of America
115 Syncopated Waltz Rhythm
116 Shades Rhythm Tap Dance
117 Deep South Walk
118 Personality Tap Rhythm
119 Advanced Double Up Rhythm
120 Advanced Broken Rhythm Routine

INTERMEDIATE TAP ROUTINES

51 Taptime—Rhythm group or solo.
52 Swingtime—Hot-Cha tap.
53 Intermediate Rhythm (B) — Group.
54 Hot Cha Tap—Swing style for girls.

(Please order by number)

55 Intermediate Rhythm Buck—Fast —Pick-ups tor finish.
56 Rhythm Tap Routine — Sliding trench finish.
57 Drum Roll Rhythm—Military Rhythm—cramp rolls.
58 Military Tap Routine — Nice rhythm.
59 Suzi-Q—Tap version.
60 Just Taps — Flashy, smart and easy.
61 Tappin' Time—Foundation-valuable.
62 Soft Shoe — One and one-half chorus. Breezy.
63 Foot Notes—Flash, lots of style.
64 Buckin' Along—Class or solo.
65 Flash Rhythm—Snappy hard intermediate.
66 Buckette—Good old buck dance routine.
67 Rhythm Buck Routine—Medium fast tempo.
68 Intermediate Soft Shoe—Solo or group. Medium slow.
69 Soft Shoe Kick Routine—High kicks, tap specialty.
70 Di-de-umph — Musical Comedy. Special music 50c extra.
71 Modern Flora Dora — Group-double-up rhythm-gay '90 spirit.
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73 The Yam — Astair-Rogers type. Group or duet.
74 Travelon—Jack Manning pictures illustrating steps.
75 Dipsy Doodle—Musical Comedy semi-advanced.
121 Slow Rhythm Buck Routine
122 Intermediate Eccentric Routine

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76 Waltzin' On Down — Effective, not difficult.
77 Simple Buck Dance—Good foundation.
78 Simple Waltz Clog — Not old standard type.
79 Foundation Tap Buck—For beginners.
80 Baby Tap—Effective for young children.
81 Baby Hot-cha—Jazz tap for children.
82 Foundation Tap Routine—Showy, simple.
83 Tiny Tots Tap—Teachable—simple.
84 Beginners Tap—For beginners, flashy.
85 Fundamental Tap—Nice arrangement, good style.
86 Simple Soft Shoe (A)—Good, solo or duet.
87 Simple Soft Shoe (B) — Little difficult.
88 Struttin' Tots—Simple, effective style.
123 Simple Tap Dance—For children and beginners.
124 Flashy Beginners Soft Shoe—Solo or group.
125 E-Z-Tap—A foundation tap dance routine.
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At the Persian Court

(*continued from page* 19)

set in yellow gold; another was of coral and gold; one was of fine diamonds set in platinum, modern; and one was old Persian, delicate flowers enamelled on gold and fringes of tiny pearls dangling. One day I stood admiring this case of treasures, and exclaimed over the Persian earrings: "Oh, these are so beautiful! I saw some like them in the museum, but these are the loveliest I have ever seen!" The princess slid back the glass panel, took out her earrings, and held them before me saying: "Will you accept these?" I nearly fainted from confusion and pleasure. Those gorgeous Imperial earrings! They are my precious treasure today, not so much for their considerable value as for the charming gesture of my pupil, friend, and patroness.

At the time I began to teach Princess Shams, the Court Minister, M. Hossein Alla who later became Iranian Ambassador to Washington, D. C., asked me to do something for Persian dance. This was a subject near to my heart, and I set about the task with pleasure. As far back as I have been able to trace, the dance in Persia has existed mostly as entertainment, especially after banquets. Iran has been, all through the past, the victim of such terrible invasions, ravages, pillage and destruction of all sorts that it is a miracle that any traces of anything are left. There may have existed other sorts of dances: religious, dances of mourning, of planting, harvest, propitiation, war, etc. It would seem natural since most other peoples have, or have had, such dances; but there are few left here. Among those I found was a very simple "war" dance which went on for three days in the plaza in Shiraz. It consisted of two men with wooden shields and swords doing a leaping-step toward each other, circling each other; striking swords and shields, separating, and repeating all again. When one or both tired, they were replaced by others, always in rhythm to the unceasing music of flute and drum, played by musicians seated atop an ancient wall from where they could easily watch the dancers who were the center of a huge crowd.

Tribal dances also still exist today. All that I have seen and learned, were circle dances with very simple steps and arm movements. There are many tribes in Persia, each with their own customs and dances. A comparative study of these would have ethnological value.

The nearest approach to the cultivated art-dance of Persia was to be found at the Shah's court. In ancient times the kings had maintained troupes of actor-dancers at court, as did the regional governors. This custom prevailed up until about one hundred years ago, but during the last century the dance fell into such disrepute that it has practically ceased to exist. In my book on Persian dance I treat all this in detail, how dancers were

brought from far regions to dance for special events at the royal court, how Nadir Shah brought back 6,000 dancers from India, how Persian dance influenced the dance of North India, and of the Indian influence on Persian dance.

Persian dance seems to be mainly a display of personal charm executed with piquant modesty and coquetry, even humor. The audience enters into the play of the dancer, and "feeds back" with responses in the form of chuckles. smiles and witty comments. It is all very gay in spirit.

The dances of India and the Far East are great art-dances. They reflect the literature, poetry, history of the people and teach moral and ethical values. The dances of the Arabs are purely carnal in appeal. The dance of Persia is distinct from both of these classifications, and like its other arts has absorbed outside influences but remains distinctly Persian. The Persian court dances had been decorative and lyrical, a playful teasing to amuse and delight people who have dined and wined well. But I found that all of this had fallen into decadence and neglect. I determined to learn what I could from historical paintings, particularly paintings of dancers at historical banquets.

It was summer and the Anglo-Persian Institute was putting on the play "Hassan" in their summer garden in Shemran. They asked me to do a ballet for their production. It was very complicated as the cast changed at every rehearsal in the beginning, the musicians were young amateurs, and I was suffering through my second attack of amoebic dysentery and should have been in the hospital instead of trying to create a ballet, design costumes and run about Teheran gathering antique costumes. However, the whole production was an enormous success. All the actors were clothed in beautiful and valuable antique costumes; the garden was a natural theatre. the play was excellent, and ended with a real caravan of camels walking majestically across the stage, their sonorous camel-bells fading in the distance long after they had vanished among the trees. It was the perfect ending. wistful and tender and Persian.

Later I wished to present the ballet for another event, but the parents would not permit their daughters to dance again because "they would not be able to make good marriages if they danced". This is a traditional attitude toward the dance and it has been the greatest obstacle to the development of a true art-dance. But it is rapidly changing. I am glad to say, and several lovely girls of distinguished families have made better marriages because they danced.

The very first time I performed dances which resulted from my studies was at a party given in honour of the United States Ambassador and his wife. It was a Persian party in the old style. The hostess, her daughters and several guests wore Persian costume. A long table cloth was spread on the floor,

(*continued on page* 50)

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At the Persian Court

(*continued from page 49*)

the guests sat on cushions around it with the ambassador and his wife at one end on a low divan. After the delicious food: rice horesh, Persian bread and fruits served on silver platters, had been cleared away, *café turc* and cigarettes were served. My Persian musicians began to play and I danced barefoot on the long narrow table-cloth between the two rows of guests, according to tradition.

In October 1948, Princess Shams invited me to give a program for her birthday. It was the chance I had been waiting for: to present a dance version of historic Persian paintings from the Chehel Soutun palace in Ispahan. Musicians, costumed and made-up like those in the paintings, sat in a group at the left of the stage. I danced in carefully copied costumes made with antique materials. As always, His Majesty sat in the "front row", with his immediate family, and behind, one hundred guests, the intimate friends.

The Shah loves his country and its arts. I had felt intuitively he would like my version of those historic paintings of feasts given by his predecessors, Shah Tamasp, Shah Abbas, and Sheikh Safii. After it was over he came to me and talked long, asking me how I had done this work, why no one had ever done it before. He said that I must have a school.

I am living in Paris now and have just received a letter from Teheran. Princess Shams and her husband have worked to establish a Department of Fine Arts as part of the Persian Ministry of Education. In this their Highnesses have recently succeeded, and I have just been honored by their invitation to return to Iran to organize and direct the Dance Section of their Department of Fine Arts. In the past my work in restoring Persian dance took the form of learning from paintings. My plans now are different. I hope to make use of historical and traditional themes to create dances that tell stories, bring a message, teach something of value — create real dance-dramas, and withal remain distinctly Persian.

It is not easy to explain what I mean when I say "distinctly Persian", but the idea connotes to me a delicacy, a lightness of touch, a joy in life and in the beauty of the world, — a happy optimism all the more astonishing in a people who live on a desert plateau, and who have endured the most terrible atrocities, ravages, pillages of any history in the world.

Ed. Note: *Xenia Zarina, born in the United States, was trained by Pavley-Oukrainsky, Kobeleff, Mordkin, Fokine and Michio Ito. For many years she studied in Mexico and then in the Orient. Her book,* Classical Dances of the Far East, *will soon be ready for publication.*

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How to Enjoy the Tango

(*continued from page* 30)

measure. There will be about 60 of these beats to the minute. Practice walking to these beats, one step to a beat. Walk forward naturally, straight or turning, placing your whole foot flat to the floor as you transfer your weight completely on the beat of the music. Nothing stylized, but just as smooth, easy and nonchalant as possible. For best style and ease in landing, brush the moving knee and foot against your other knee and foot as the moving leg slowly passes the other.

Then practice moving backward, and finally, experiment with balance steps to either side. These "walking" movements, forward, backward, sideways, which are used to link the asymetric Tango movements, are of great importance in modern Tango. They provide the mobility and flow which makes it possible to dance the Tango in true ad-lib style.

It should be understood that the step interpretation of Tango music, as with Foxtrot, works on a principle quite different from that of Waltz, Rumba and Samba. In these latter three dances the basic steps and variations are constructed to fit the musical measure. Not so, however, with Foxtrot or Tango, where the musical measure is crossed or disregarded by the customary ad-lib mixture of Slows and Quick, Quick, Slows.

The dancer of typical, smooth, flowing Tango dances on the beat, a walking step to any main beat or two Quicks to the same Slow beat. Similarly as it is difficult to keep the steps to the measure, it is even more forced to fit a sequence of steps to the phrase. So, do as good Tango dancers do, forget the measure and the phrase and *dance on the beat.*

A few basic rhythms are shown in the accompanying diagrams. Familiarize yourself with them, thread them with walking or link steps, and these will keep you happily dancing to the deiightful Tango music. Then, for further study of Tango style, step variations and history, you may refer to our articles of February 1948 and February 1951 in DANCE MAGAZINE.

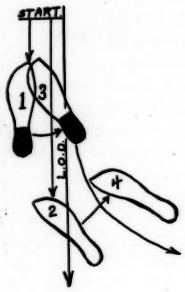

Figure III: THE HABANERA (A Tango Rock Step)

The Habanera Step can be done straight (without turning), or with an easy left turn as indicated in the diagram. Expert dancers use a sharp or vigorous left turn movement to add spice.

FOOTPRINT									COUNTS
1	—	L F	—	Backward	—	Slow	—		1
2	—	R F	—	Backward	—	Quick	—		2
3	—	L F	—	Rock Forward	—	Quick	—		and
4	—	R F	—	Rock Backward	—	Slow	—		3

To repeat — continue backward with L F — Slow — as in Footprint 1.

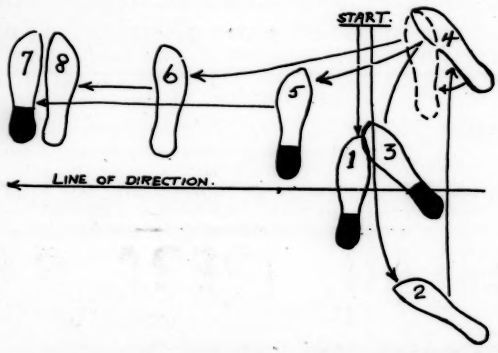

Figure IV: A TYPICAL EXIT STEP AND THE PROMENADE

Easy transitions are an important part of enjoyable Tango. From The Habanera (Figure III) a typical *Exit (or transition) Step* is shown leading into The Promenade.

How to Enjoy the Tango

To Exit:

FOOTPRINT								COUNTS
1	—	L F	—	Backward	—	Slow	—	1
2	—	R F	—	Backward	—	Quick	—	2
3	—	L F	—	Rock Forward	—	Quick	—	and
4	—	R F	—	Sideward	—	Slow	—	3

L F falls loosely to R F on "and" count and out again Sideward for Count 4.

THE PROMENADE:

5	—	L F	—	Sideward	—	Slow	—	4
*6	—	R F	—	Crosses sideward in front of L F	—	Quick	—	5
7	—	L F	—	Sideward	—	Quick	—	and
8	—	R F	—	Closes to L F	—	Slow	—	6

*** Both partners cross inwards to reach Footprint 6. This should be done without opening out of the closed upper body position.**

Studio Management

(*continued from page* 47)

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$10	*Oct. 10*
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2.	7.
3.	8.
4.	9.
5.	10.

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notes from Abroad

paris

• At the Theatre de l'Etoile **Carmen Amaya,** the Flamenco bombshell, continues, after five months, to enthrall all levels of Parisian society. She appears to advantage at the head of a superb company of dancers, singers and guitar players,—her artistry deepened, her spell complete. She is all the daughters of Albaicin and Triana concentrated in one passionate and compelling personality.

There are twelve Amayas in the company, from Paco, the guitar player to Antonio, the bushy-haired dancer with the tragic face. Singer Pepita Llacer has a deep, sad and winning voice.

There is a complete new repertory for the star. "Relicario" is a highlight in an evening of highlights.

Rosario and Antonio, eternally youthful, are very successful at the Theatre des Champs Elysees.

Antonio dances two sonatas, music by Padre Antonio Soler (17th century) with excellent reserve and taste. With Rosario he does a stunning gypsy dance based on popular Spanish music; Rosario is excellent in a solo called "El Puerto". Public and press have acclaimed "the kids from Seville". *Saul Colin*

london

Sadler's Wells Theatre Ballet has offered "Reflection", a new ballet by **John Cranko.** It is a study of the warring moods that alternately dominate Narcissus, violent, obscure, and so packed with ideas that it defeats its own end by becoming little more than a muddle. Undistinguished costumes do not help such stock figures from the language of psychological ballet as The Lovers and The Adolescents. When Cranko can bring himself to reject at least half his bright ideas before presenting a ballet he may be more successful.

Michael Charnley's "Symphony for Fun", premiered by Dolin's **Festival Ballet** on September 1st, was danced to Don Gillis's Symphony No. 5½ and tried to graft a pseudo-American musical-comedy idiom of dance on English dancers. Some of the dancing was exciting but the "fun" was laboured and exhausting. The company, led by Noel Rossana and John Gilpin, performed superbly although there was a deplorable outbreak of new blond hair styles among the boys.

Yvette Chauvire made a brief appearance with Festival Ballet as guest artist, dancing a memorable Giselle, distinctive and moving. **Joyce Graeme,** home from Australia, also appeared as guest, as Taglioni in "Pas de Quatre" and as the Queen of the Wilis in "Giselle", a role in which she has few equals. Festival's season at the Festival Hall has been so successful that they will return there for a Christmas season. *Mary Clarke*

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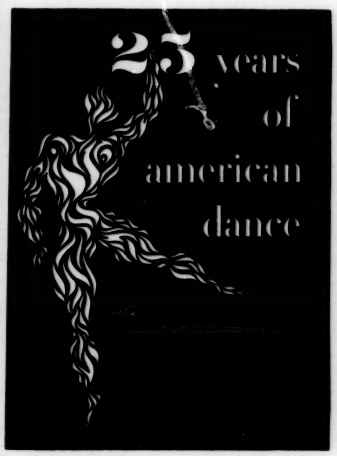

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Notes from Mexico

• This summer Mexico City at last had a chance to see **Ana Merida's** newest ballet, "Bonampak", which was premiered in Chiapas last fall. This spectacular dance, based on the murals discovered a few years ago in an ancient Mayan temple in the jungle of southern Chiapas, was sponsored by the Governor of Chiapas and is the most ambitious dance project yet attempted outside the capital. The story sequence was written by attorney Pedro Alvarado of Chiapas, the music is by Luis Sandi, and Ana Merida did the choreography and directed a group of Indian dancers with a few of her own dance group from Mexico City taking the principal roles, and with the choreographer a leading dancer.

The February issue of DANCE Magazine carried a full story of this ballet and its first presentation in the great open-air theatre at Tuxtla Gutierrez, capital of Chiapas, which was built especially for the performance. The effectiveness of the outdoor setting, with the pyramid of the Carlos Merida set rising against a background of trees and night sky, was lost in Bellas Artes. But compressing the sets and the dance scene into the formal confines of a stage brought the ballet itself into the more conventional realm of the theatre.

Not only were the Chiapas dancers brought to the capital for the performance, but officials of Chiapas who had helped with the original production were on hand as well. There were two sold out performances at Bellas Artes. Critics went all out in praise, which was richly deserved. Carlos Merida's beautiful sets and costumes follow the mural meticulously, Ana's choreography and her dancing were superb, and the Indian dancers from Chiapas were as much at home on the great stage as they are in their native plazas. There is a bare possibility that New York may yet have a look at "Bonampak", for there is a rumor going about that the Governor may arrange a tour for the group. If it works out, don't miss it.

Speaking of rumors, there is a very persistent one about just now that **Miguel Covarrubias** will leave Bellas Artes at the end of this year. He has not committed himself on the subject yet, but it is to be hoped he will not leave. As Director of the dance division of Bellas Artes, he has done a fine job during the past two years and the ballet has made great strides under his direction.

Biggest local news at the moment is the opening, of the new and very modern **Insurgentes Theatre** in one of the outlying residential sections of the city. It is the property of Jose Maria Davila and his son, and was built by architect Alejandro Prieto. It seats thirteen hundred people. The Insurgentes Theatre will present a near-continuous series of dramatic, musical and dance productions, some locally produced and some brought in from New York and Europe.

The opening show is a musical called "Yo, Colon" ("I. Columbus") a common expression of bravado and bragging. Featured player is **Cantinflas,** Mexico's favorite (by long odds) comedian. The important ballet scenes are in the hands of **Guillermo Keys,** who is choreographer and ballet director of the new theatre.

In August we enjoyed a two-week season of the Ballet Russe de Monte Carlo.

Patricia Fent Ross

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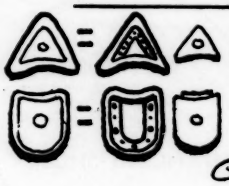
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SINCE 1887

(continued from page 2)

and **Irina (Baronova Tennant** has christened her second daughter Irina Helen . . . **Robert Lindgren** and **Sonia Taamila,** both of Ballet Russe have been united in holy wedlock . . . **Robert Hamilton** (of the Hamilton Trio) has married **Gloria Stevens,** also of the trio . . . The **Nana Gollner-Paul Petroff** second child, announced in an earlier issue, has been named Paul.

•

More Matters of Interest . . .

A new book by **Walter Terry,** dance critic of the N.Y. Herald Tribune, will be released by Doubleday in the spring. It will be called "Star Performers", and will be about ballerinas from 1681 to today . . . **Mme. Alexandra Fedorova** is back in town, teaching, after a summer in Cuba where she worked with the Alonso Co. and coached **Alicia Alonso** in "The Dying Swan", which has been added to the company's repertoire . . . **Erik Bruhn,** who flew back from Denmark to rejoin Ballet Theatre in the Hollywood Bowl, is back with the Danish Royal Ballet again. He will choreograph his first ballet for the company this spring. Currently he is teaching children's classes at the opera ballet school under the supervision of ballet mistress **Vera Volkova,** as well as dancing leading roles with the Danish Ballet . . . which reminds us that **Sol Hurok** flew to Denmark on September 6th to look at the company which has caused such a stir in dance circles. He's been considering the possibility of bringing the Royal Danish Ballet here, and we're whole-heartedly behind the idea.

•

Met's Choreographer . . .

Zachary Solov, choreographer at the Met, has returned from a summer in Paris in time to get started on the dances for 5 new opera productions at the Met. He studied daily abroad at the studio of **Olga Preobrajenska.** He reports that Mme.'s studio was lively with ballet dancers as they passed through,—**Sadler's Wells Theatre Co.** during their vacation, **Rosella Hightower** and **George Skibine** after their return from the South American de Cuevas tour, and many other celebrities.

•

Fantasy on the Theme of a Ballerina . . .

From September 18th to 28th the **Danilova Room** was exhibited at Grand Central Palace. It was one of a dozen based on famous personalities which were part of the Nation Home Furnishings Show. The Danilova Room, designed by **Yale Burge,** AID, is a sitting room with walls and ceiling of delicate pink, an off-white carpet with a swan motif, secretaries of white and gold. A rich green Mme. Recamier sofa is luxuriously bordered by handsomely mounted montages of Mme. Danilova's performance memorabilia. For the exhibit a bouquet of roses, a pair of white gloves and a top hat were flung casually across the settee. A crystal chandelier crowned the room, which was feminine, debonair and a wonderfully romantic idea of how a ballerina lives. . . .

•

Florence Rogge . . .

Florence Rogge, director of the Radio City Music Hall corps de ballet since its opening in 1932, has not signed her directing contract for this fall. Starting on September 24th Miss Rogge goes into semi-retirement, but she still remains on the advisory committee of the Music Hall as an assistant producer. She will also be back for occasional spots of guest choreography. **Margaret Sande,** Miss Rogge's assistant for the past 4 years becomes ballet mistress.

The reason for the semi-retirement is a desire to enjoy more private life than the Music Hall's constant schedule permits. Miss Rogge and her husband, wealthy businessman J. J. Dickman own a beautiful 275 year old farmhouse in upper N. Y. State that has a trout stream and a swimming pool, among other enticements.

Before coming to the Music Hall Miss Rogge was soloist and choreographer at the Roxy Theatre, and before that she had a school in Toronto which she left to become a soloist in the original Ballet Russe.

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Footnotes on the Scene . . .

Capezio's is the subject of an October story in Cosmopolitan Magazine called "Stage Struck Cobbler" . . . **Helen Stanley** inherits Helen Gallagher's "Pal Joey" role when the latter goes into rehearsal with "Hazel Flagg". **George Tapps** left on Sept. 12th for a six weeks USO tour in Korea. . . . **Janet Collins** starts a concert tour on Sept. 30th and will be back on Nov. 1st in time to rehearse with the Metropolitan Opera Ballet. . . . **Rumora and Sisley,** versatile choreographers-dancers-composers, gave a "concert in dance" on August 20th at John Hall Memorial. "Retreat to Reality" concerned itself with an atom-bombed world in which "the smile" is lost. . . .

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Apology . . .

In the September issue of DANCE Magazine we printed a photo of **George Balanchine** backstage at La Scala with **Aurel Millos** and La Scala's scenic designer **Benois.** We indicated that Mr. Balanchine was making comments on the scenery for his recent production there of "Ballet Imperial". We regret that we did not mention that the set itself was commissioned from and designed by well-known ballet scenic designer **Eugene Berman.** Mr. Benois was on the stage in his capacity as supervisor of all scenic work at the theatre.

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Dance Films . . .

D. D. Livingston announces 3 series of dance film presentations. Each will be presented 3 times.

On **Oct. 3,** 7:15 and 9:15 and Sun. **Oct. 5** at 3: Excerpts from Charles Chaplin films with commentary by Arthur Knight on "Chaplin as a Dancer", plus "The Moor's Pavane", "Corroboree", "Nutcracker Pas de Deux", danced by Mary Ellen Moylan and Oleg Tupine, and a short of Ginger Rogers and Fred Astaire in a dance rehearsal.

On **Oct. 10,** 7:15 and 9:15 and Sun. **Oct. 12** at 3: Josephine Baker in "Folies Bergere", "Trance and Dance in Bali" repeated by popular demand, "Waltz of the Flowers" by a Russian co.; "Begone Dull Care", a color visualization of jazz; "Gitans d'Espagne", and Maya Deren's "Meshes of the Afternoon".

On **October 17th,** 7:15 and 9:15 and Sun. **Oct. 19** at 3: Special program of the best sequences of 25 of the more than 300 films already screened in previous series, which includes sequences from Cocteau's "Rhythm of Africa", Martha Graham in "Lamentation", Doris Humphrey in "Air for the G String", "Little Egypt", "Bharata Natyam", some privately owned European films and Julien Bryan's new color film, narrated by Antony Tudor, called "Sadler's Wells Ballerina". Mr. Livingston will take this program on a lecture-film tour to the coast in November and December.

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Here and There . . .

James Brown, well known dance accompanist and composer (music for "The Grass Harp" and "New Faces") left September 17th for Italy on a Fullbright Fellowship. . . .

The Perry-Mansfield Arts Symposium, held at Steamboat Springs, Colo. on August 24th, had choreographer **Hanya Holm** and **Martha Wilcox,** director of dance at the U. of Colo. as its dance authorities. . . . **Harriet Anne Grey** taught modern dance and **Nina Youshkevitch** ballet during the summer school. . . . Miss Youshkevitch has just become instructor of Creative Dance at the College of the City of New York. She is working on a new ballet based on the "Fantasiestuck" of Schu-

mann, which will be premiered at the 92nd St. Y on Dec. 13th.

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Stage for Dancers' Recitals . . .

Stage for Dancers, established 4 years ago to encourage new talent has been adding steadily to its laurels and activities. **Pearl Lang, Daniel Nagrin, Miriam Pandor** and many others have presented new works for it and many dancers, including **Mary Hinkson** and **Glen Tetley** presented their first solo works at its recitals.

This year director **Fred Berk** announces an augmented program which includes 16 performances as well as the opening of a studio at 203 West 23rd St. where, in addition to teaching, he shall offer facilities to young artists contemplating Stage for Dancer appearances. This year there are three series. They are:

High School of Homemaking, Bklyn,—Oct. 21, **Linda Margolies & Stuart Hodes, Miriam Cole & Jack Moore, Audrey Golub & Fred Berk;** Nov. 18, "Why People Dance", a lecture demonstration with words by **Doris Hering,** movement by **Pearl Lang;** Dec. 16, **Matt Turner, Gloria Newman** and **Alec Rubin, Nina Greer - Joanne Melcher - Harriet Wallman;** Jan. 20, **Ronne Aul, Marie Marshowsky, Natanya Neuman;** Feb. 17, **High School of Performing Arts,** March 10, **Bennington, Sarah Lawrence** and **Brooklyn College** groups. Opening address by **Louis Horst;** April 21, **New Dance Group Production Workshop;** May 19, Group works by **Fred Berk, Shirley Broughton, Judith Martin, Alwin Nikolais.**

Cooper Union—Oct. 5, Group works by **Judith Martin, Shirley Broughton;** Nov. 16, **Eva Desca, Valentina Oumansky;** Jan. 11, "Why People Dance" **Doris Hering** and **Pearl Lang;** March 8, **New Dance Group Prod. Workshop;** March 22, **H. S. Performing Arts.**

Henry St. Playhouse—Nov. 3, **Dorothea Buchholz, Bodil Genkel, Merle Marsicano;** Dec. 8, **Mary Hinkson & Glen Tetley** and group works; Feb. 9, **Tao Strong, Nina Greer - Joanne Melcher - Harriet Wallman;** April 27, **Stage for Dancers Workshop.**

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School News . . .

Viola Essen, back in town, starts at resuming her dance activities by returning to the Ballet Arts faculty. **Gordon Hamilton,** formerly ballet master of Ballets des Champs Elysees and Ballets des Paris also joins "Studio 61".

Boris Novikoff, director of the School of Russian American Ballet announces the opening of the fall season in his Metropolitan Opera House studio. Classes for children, adults, beginners and professionals. . . . The Third St. Music School Settlement adds **Lucas Hoving** to its faculty. Mr. Hoving came to this country with the Jooss Ballet, and is currently a member of the Jose Limon Co. He has been on the faculties of the High School of Performing Arts and the Summer Dance School of New London. . . . **The Steffi Nossen** School now holds class in nine Westchester towns as well as in New York City. . . . **Gina** will conduct classes in Basic Hindu Dance, Bharata Natyam, North Indian and Manipuri and Kathakali this fall at the Dance Players Studio, 148 West 56th St. . . . The **Jean Erdman** School of Concert Dance held scholarship auditions on September 26th. The school includes special classes for teen-agers and a production workshop. . . . The **Swoboda** school has opened new studios at 157 West 54th St. with a faculty that includes **Mme. Swoboda, Boris Romanoff, Leon Danielian, Anatole Vilzak,** and **Duncan Noble.** . . . The **Perry Mansfield** School so long associated with its summer activities in Colorado, opens winter quarters on October 1st at 15 West 67th St. **Harriet Anne Grey** teaches modern dance and **Barney Brown,** drama.

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More About Schools . . .

The Boston Conservatory of Music, whose dance department is directed by **Jan Veen,** announces that the state of Mass. is now granting a Bachelor of Fine Arts degree to graduates of its professional dance course. . . . In Hollywood **Eduardo Cansino** has a new 7½ year old pupil whose name is Rebecca. Her mother, Rita Hayworth also studied with Eduardo Cansino,—Rita's father. . . . The evening division of the University of Miami at Coral Gables is experimenting with a course which is a survey of theatrical dance styles, designed to further appreciation and encourage specialization. . . . **Mary Jane** and **Edward T. Rickard** of the Three Arts Dance Studio in Torrance, Calif., have just returned from a 2 month trip to South America where they visited and studied dancing at many of the lesser and better known Caribbean Islands . . . they report enthusiastically. . . . The **Allegro School** of Ballet in Chicago opens a new Kinderdance Division on Oct. 1st,—a new approach to appreciation of music and dance.

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Chicago News . . .

Chicago is lining up twice a day (and hundreds are turned away from each performance) to see **"Adam to Atom"** the pageant being presented in the fine auditorium of the Museum of Science and Industry. The show makes liberal use of dance—not to mention giving steady employment to a dozen dancers. **Joan Woodruff** is the choreographer and her contributions are the best part of a good show. There are five danced episodes besides dance bits all through the production.

One of the most original dance scenes has to do with the prosaic fact that Elias Howe invented the sewing machine. An oversize machine with pixie-ish dancers investigating its possibilities is one of the most charming parts of the pageant. There are Latin American dances to mark the opening of the Panama Canal with a mock bullfight in which **Leo Dickes** as the Bull is the star. The old Essanay motion picture studio in Chicago is remembered by that staple of the silent cinema, the chase. The fact that Jerome Robbins had already immortalized that facet of American Art in "High Button Shoes" merely made Miss Woodruff seek out a new situation and new characters, including a slinky vamp, danced wonderfully by **Jane Bockman.**

The expert group in "Adam to Atom" includes **Jane Bockman, Etta Joan Burr, Lowella Metzger, June Stern, Kenneth Johnson, Gildo di Nuncio, Leo Dickes, Richard Korthaze, Jack Ketchum, Norman Schucart, and Norman Edwards.**

Ann Barzel

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From Hollywood . . .

All of Hollywood is buzzing with the news of **Gene Kelly's** plans to return home at the completion of "Invitation to the Dance". He'll postpone "Brigadoon" until late 1953 in favor of an early start on the MGM musical version of "Huckleberry Finn" to co-star **Danny Kaye.**

Everyone was shocked to hear that **Marilyn Christine,** one of Hollywood's finest dancers, is combating polio. At present she is under treatment at the Sister Kenny Hospital.

Director John Huston has signed **Muriel Smith** former star of "Carmen Jones" to the role of Aicha a dancing girl in his European production, "Moulin Rouge" starring Jose Ferrer and dancer **Colette Marchand** in a dramatic part.

Ray Bolger opens the Congo Room of the new Sahara Hotel in Las Vegas with his first nitery date in more than a decade.

Warner Brothers Pictures have signed **Ray Kyle** of the Broadway's "Pal Joey" for a spot in the Virginia Mayo-Gene Nelson technicolor musical, "She's Back On Broadway".

Angna Enters, will present her one-woman dramas at Wilshire Ebell Theater in two performances, October 17 and 22, under auspices of the World Geographic Society.

Jeanette Bates staged the dances for Metro's all Negro movie, "See How They Run" starring **Dorothy Dandridge.** Interesting to note this picture was completed on a record 17 day shooting schedule.

Ted Hook

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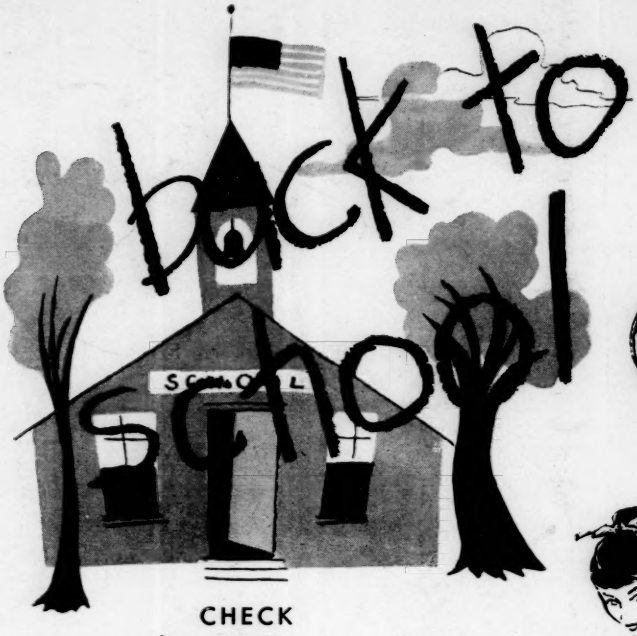

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flattering full skirt. Pan
to match. Sizes 2 to 2